REPORT RESUMES

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TELEVISION DRAMA PREFERENCE CHOICE.
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A BASIS FOR A GENERAL THEORY TO EXPLAIN PREFERENCES OF COMMERCIAL TELEVISION (TV) SHOWS WAS DEVELOPED. THE THEORETICAL FRAMEWORK OF THE STUDY WAS BASED ON THE RELATIONSHIP OF EDUCATIONAL LEVEL TO TV PREFERENCES, AND THE STUDY SAMPLE CONSISTED OF SEVENTH-GRADE THROUGH COLLEGE-LEVEL STUDENTS. FINDINGS SHOWED THAT AS EDUCATION INCREASES, DEMAND FOR CONTENT IN TV PRESENTATIONS MOVES FROM NONINFORMATIVE TO INFORMATIVE, FROM UNREALISTIC TO REALISTIC, AND FROM ACTION TO NONACTION. THE RELATIONSHIP BETWEEN EDUCATION AND PREFERENCE, THEREFORE, WAS FOUND TO BE POSITIVE AND RECTILINEAR. THE POSSIBILITY OF A PLATEAU OR REGRESSION AT THE GRADE LEVEL OF 9 OR 10 WAS NOTED, HOWEVER. IN ADDITION TO THE THEORETICAL STUDY, OTHER ACTIVITIES OF THE PROJECT INCLUDED THE DEVELOPMENT OF (1) A COMPREHENSIVE CONTENT ANALYTIC MODEL BY WHICH THE CONTENT OF TV SHOWS COULD BE EXAMINED OBJECTIVELY AND THOROUGHLY, AND (2) A RELIABLE PAPER-AND-PENCIL TEST BY WHICH INDIVIDUAL DIFFERENCES IN TV PREFERENCE CHOICE COULD BE MEASURED. (JH)

ED010379

Television Drama Preference
Choice

by Neil William Macdonald

Title VII Project Number 1239 (5-0457)

National Defense Education Act of 1958

Grant Number 7-33-0400-244

Bureau Number: 5-0457

Elementary and Secondary Education

School of Journalism
University of Minnesota
Minneapolis, Minnesota
June, 1966

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ABBREVIATIONS

The following abbreviations have been used throughout this report:

A	action scale
(Acca)	actual consequence of character action
AO	attitude object
(Arp)	attitude response pattern
(Cii)	character intentions inferred from character's actions
(Cisp)	character initial stimulus pattern
CPAT	Carroll Prose Appreciation Test
(Crp)	character response pattern
E	experimenter (investigator)
I	informative scale
iac	intercoder agreement
IPT	Improvised Programs Test
JH	junior high
JHS	junior high school
MUI	Media Use Inventory
n	number of X's in sample
No.	item number
NA	nonaction scale
NI	noninformative scale
O	other
PCT	Preference Choice Test
PCT^{FA}	Female form A, Preference Choice Test
PCT^{FB}	Female form B, Preference Choice Test
PCT^{MA}	Male form A, Preference Choice Test
PCT^{MB}	Male form B, Preference Choice Test
R	realism scale
r	response
Rs	responses
S	subject
Ss	subjects
SH	senior high
SHS	senior high school
TAS	Television Attitude Survey
tv	television
UR	unrealism scale
(Vaap)	values-attitudes action pattern
&	and
1st	first
2nd	second
3rd	third
%	Percentage

Footnotes

The procedure concerning footnoting is simplex. Each entry in the list of references on pages 339 - 343 is numbered. The references appear in brackets in the text with the appropriate number of the reference listed first & the appropriate page numbers in that reference immediately following. Where more than one author is referred to, the references are separated by a semicolon.

I

THE PROBLEM

This study's main aim was to develop a reasonably comprehensive theory to explain tv drama preference choice, (taste, appeal).

To develop the theory, 2 interrelated questions were examined: a question asking what traits within a viewer cause him to be attracted to one tv drama & not another; & a question asking what ingredients in a tv drama's content cause it to be appealing to one viewer & not appealing to another.

To answer the question concerning the viewer fully, it would be necessary to identify the traits within the viewer affecting his perceptions of tv drama, measure these traits, then relate them to each other & to tv drama content. To answer the question concerning tv drama content ingredients fully, it would be necessary to identify the appeal ingredients in the drama's content, measure these appeal ingredients, then relate them to each other & to the viewer.

A comprehensive theory of tv drama preference choice should attempt to operationally define viewer traits & tv drama content ingredients believed to affect tv drama preference choice; & should attempt to set forth quantitatively measureable & statistically testable postulates concerning how viewer traits & tv drama content ingredients might produce differences in tv drama preference choice.

In order to fulfil these aims, the development of the theory of tv drama preference choice (Preference Choice Theory) included:

(a) a review of the literature to familiarize E with past work in the field;

(b) a series of personal interviews, questionnaire & attitude survey administrations to ascertain the viewer's perceptive evaluations of tv drama, thereby suggesting viewer traits which might affect preference choice;

(c) a qualitative content analysis of tv drama programs to ascertain the basic ingredients in tv drama that might affect a drama's appeal, thereby suggesting a general framework of content categories by which future content analyses of tv drama content might proceed & by which postulates in Preference Choice Theory dealing with drama content could some day be submitted to test & analysis;

(d) an integration of the material from the literature, the personal interviews, questionnaire & attitude survey administrations, & the qualitative content analysis of tv drama programs into a meaningful, comprehensive, testable theoretical model (Preference Choice Theory); and

(e) the construction of a paper & pencil test approximating the total dramatic situation to measure some of the major variables suggested by the theoretical model.

The major part of the study thus concerned the development of a theory (involving both intellectual & emotional components) to explain aesthetic drama preference. The secondary aspects of the study concerned the development of a framework of content categories to guide future content analyses of tv drama & the development of a paper-and-pencil test to provide, at least, a preliminary measure of a person's preference choice.

Need for The Study

There seemed to be several possible benefits from conducting a study of appeal factors in tv drama.

Examination of the literature reveals the unrelated nature of the vast majority of studies concerning preference choice.

There has just been no integration of material. Data concerning viewer characteristics haven't been related to data concerning content characteristics. Data dealing with aspects of the various media -- whether traits of readers, listeners or viewers or content ingredients of books, comic strips, movies, radio or tv programs -- have all remained relatively isolated. No attempt has ever been made to bring this material together & studies which have treated the entire content range of any one media have been utterly lacking in any genuine theoretical considerations, being little more than media audits, using categories of so shallow a nature that their interpretation is of almost no theoretical value. E's who have attempted to lend some intelligibility to preference choice research by using relatively meaningful categories to analyze either viewer characteristics or content ingredients or their interaction have always confined themselves to specific types of content, (westerns, science fiction) & naturally haven't generalized beyond their specific area of research. No one has tied these few isolated incidents of insight together. There has been a number of speculative writings forwarded concerning preference choice, but the vast majority of this material has come from dramatists or drama critics, who haven't made any effort to adapt their theorizing to any scientifically testable framework. This total lack of any unifying theoretical framework is reflected in the nonadditive nature of these various studies.

The basic purpose of this study is to bring some degree of order, integration, & intelligibility to the study of preference choice. Rather than producing another compendium of separate facts, this study attempted to develop a testable theoretical explanation of preference choice.

The development of a comprehensive theory of preference choice should point the way toward more significant analyses. Although of secondary importance in the study the development of a general framework of content categories to content analyze tv drama & the development of a paper & pencil test to measure a viewer's level of preference choice development should be of value to future researchers.

Review of The Literature

For conceptional clarity, the review of the literature was subdivided into reviews of (a) the contributions from aesthetics; (b) the contributions from communications & social science; (c) the relevant content analytic investigations concerning comics, films, novels, & tv drama; & (d) the existing tests of literary & dramatic aptitude, appreciation, & knowledge.

Contributions From Aesthetics

The purpose of this study was to develop a scientific framework consisting of empirically measureable concepts, not to discuss all the philosophic ramifications of the various theories of appreciation.* It seemed the most reasonable approach to focus on the more salient aspects of the various theories of aesthetics, attempting to transform these abstract ideas into more concrete, parsimonious concepts, thus providing the foundation & orientation for a theory of preference choice.**

1) Intellectual & emotional components. Bell(2)advocates a theory of aesthetic formalism, which discerns between "impure" & "pure" appreciation. "Impure" appreciation involves indulgence in the drama's representational elements & the emotions attending them. "Impure" appreciation is primarily intellectual, attention being focused on facts & ideas expressed in the drama, with the only emotional aspects being the emotionality attached to these facts & ideas. "Pure" appreciation involves an abstract emotional indulgence in the pure form of the drama.

Bell(2 , pp. 68-82) compares this "unique aesthetic emotion" to the emotional experience of the religious person, the philosopher, or the mathematician when realizing a new insight concerning the universe. Bell (2,p. 82) argues that this quality is of the supernatural world, not the natural. The closest scientific concept to Bell's "unique aesthetic emotion" might be the concept of empathy -- a feeling into the other.

Read(67, p. 34) defines empathy as

> a mode of esthetic perception in which the spectator discovers elements of feeling in the work of art and identifies his own sentiments with these elements...

Tolstoy (79) focused entirely on the emotional element postulating an emotionist theory to explain aesthetic taste. Tolstoy (79,p.123; 75, pp. 20-21) believed that the function of art was the transmission of the author's emotion to the viewer. According to Tolstoy, this transmission results in the viewer emphatically identifying with the author's emotional outlook, but identifying in a somewhat detached way such that no turbulent reactions occur (no real fear is experienced by the viewer).

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* The term "theory" is used in a very loose sense in this section. Dramatists use the term "theory" to describe any unified argument or position concerning aesthetic appreciation. These "arguments" are definitely not theories in the scientific sense of a theory, but are of value for their intrinsic insights.

** Discussion of the subtle nuances & philosophic implications of the many ideas put forth by the aesthetic theoreticians would take this investigation far beyond its present boundaries & objectives.

Hirn (46) extended Tolstoy's argument to a certain extent, arguing that this transference of emotion (sharing of feeling) somehow served to relieve certain emotional tensions.

Richards (70, pp. 34-35; 75, p. 18) disagreed with Bell, Tolstoy, & Hirn, claiming that form can't be singled out as the essence of drama & arguing that a work of art must be considered in its totality. Richards (69, p. 11) discounts Bell's concept of a "unique aesthetic emotion", maintaining that aesthetic appreciation is of the same natural order as other psychological functioning. Brooks & Warren (7; 75, pp. 19-20) agree to considerable extent with Richards' theory of dramatic totality, arguing that aesthetic taste can only be understood by examining the totality of dramatic experience (the relations & the emotions).

In summary, it would appear that 3 theoretical positions may be taken concerning the emotional & intellectual aspects of aesthetic experience: a focus on the emotional aspect, the intellectual aspect, or both.*

Bullough (9, p. 17) adds a 3rd component when he argues that aesthetic experience is a total intellectual, emotional & sensual experience.

2) Reality & predictability components. Fry (39, pp. 5-6; 75, pp. 15-17) extends Bell's theory of aesthetic formalism, arguing that a response (r) in real life is a r to objects, sensations, & events in relative isolation; whereas the aesthetic r is a r to relations, the sum of which is significant form.

The importance of Fry's contribution is his concept of time. In everyday functioning, we don't perceive the sequential aspects of functioning through time as we do in the drama. In everyday life, we often never know the end of some little aspect of life (a friend moves away & we never hear about him again; in the drama, the viewer would see or be told what happened to him). Commenting on Fry's time concept, Squires (75, p. 15) writes:

> The essence of literature is not certain single figures (characters) or collections of events (plots), but the relations of inevitability.

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*Many critics offer a dichotomized explanation of aesthetic experience. Some critics (67, p. xx; pp. 104-105) distinguish between representational art or romanticism, which deals with emotional feeling, & formal art or classicism, which deals with natural fact. Another dichotomy (67, p. 3) involves a distinction between imitation theory, which emphasizes intellectual & realistic aspects; & imagination theory, which emphasizes the emotional & fanciful aspects of aesthetic experience. Dewey (67, pp. 86-87) argues the aesthetic experience has 3 integrated parts: the practical, the emotional, & the intellectual.

This idea is reflected by Aristotle when he (61, p. 162) writes:

> ...the poet's function is to describe, not the thing that has happened, but a kind of thing that might happen, i.e., what is possible as being probable or necessary.

The idea of logical inevitability is also stressed by Dewey (67, p. 73) who writes:

> The action and its consequence must be joined in perception. This relationship is what gives meaning.

According to Brooks & Heilman, the acceptance of this logical inevitability (6, p. 35) isn't dependent on the acceptance of the drama's initial premise:

> It is agreed at the outset that we will use our imaginations to make the jump from the partial representation to the complete reality.

Once having accepted the initial premise, the viewer may accept or reject the drama as to its plausibility. Brooks & Heilman (6, p. 35) centered their argument around the concept of plausible motivation, arguing that the drama must move along in a plausible, logical manner. They (6, pp. 33-34) write:

> Character must be good, true to life, consistent with itself and with the class to which the person belongs; the dramatist should aim at the necessary and the probable.

Richards stresses the basic difference between drama & documentary when he (69, p. 269) noted how the acceptance of a drama's plausibility depended on its internal artistic relations not on its correlation with any actual reality.

> The 'Truth' of *Robinson Crusoe* is the acceptability of the things we are told, their acceptability in the interests of the narrative, not their correspondence with any actual facts involving Alexander Selkirk...

This difference is a key idea in Bullough's "Psychical Distance" Theory. He (9, p. 110) distinguishes between probability & reality:

> 'Probability' and 'improbability' in Art are not to be measured by their correspondence (or lack of it) with actual experience.

Bullough (9, p. 123) stresses:

> ...the twofold character of the aesthetic state in which *we know* a thing *not* to exist, but *accept its existence*.

Brooks & Heilman (6, p. 39) note an interesting paradox -- the actions of each character must be predictable in a realistic way but unpredictable in an artistic way (not be stereotyped). Brooks & Heilman (6, p. 37) argue:

> ...when events and occurrences appear to lack a proper cause, reason, or justification, we called

> them 'unmotivated'...we can almost equate 'unmotivated' and 'unexpected.' That is, if action or conduct is reasonable and logical, we can, at least in a general way, anticipate it...(6, p. 37)

Brooks & Heilman (6, p. 39) then note:

> ...drama which depends upon expectation rather than surprise...really gains the virtue of being unexpected ...unexpectedness itself tends to become stereotyped... farce and melodrama

Brooks & Heilman believe a "true" reality exists in the superior play. Commenting on "better" tragedy, Brooks & Heilman (6, p. 46) write that it...

> makes man face the most serious issues instead of escaping from them...he is fed no splendid illusions, no sugary optimism, to make reality look simpler or more manageable than it is.

The realism suggested by Brooks & Heilman isn't any superficial similarity & seems comparable to the realism Bergson (67, p. 118) describes:

> drama goes forth to discover and brings to light, is a deep-seated reality that is veiled from us, often in our interests, by the necessitiies of life.

Montague outlines another type of realism, when he (6,p . 223) writes:

> Realism seeks to imitate nature and to arouse in the spectator the pleasure of recognizing and identifying what is familiar.

The viewer's role in interpreting the reality or unreality of a drama is emphasized by Lubbock, who (56,pp. 8-9) writes:

> We bring... certain imaginative faculties which are in use all day long, faculties that enable us to complete, in our minds, the people and the scenes which the novelist describes--to give them dimensions, to see round them, to make them 'real.'

What Lubbock says about the novel appears equally significant for drama.

Bullough (9, p. 29) adds to the concept of reality by stressing the "unreality" of everyday experience due to its disjointedness as opposed to the "reality" of artistic experience due to its continuity. Bullough (9, p. 30) writes:

> ...the'illusion' of a play, while it lasts, is not illusory, but real, though real in this special sense, as any event, produced under whatever conditions but not continuous with our ordinary existence, is real.

Whether the playwright is able to communicate this reality or inevitability adequately is of minor importance for the present study. Burke (61,pp. 368) writes:

> ...a work of literature may imply certain propositions and...these implied propositions may be true;[but]it is not even necessary that the author mean to assert that they are true.

In summary, 2 factors seem to emerge from the proceeding discussion: (1) the degree of reality depicted by the drama & the degree of reality perceived by the viewer; & (2) the inevitability of the internal working out of the drama; & the viewer's ability to predict the concluding scenes.

3) Adult play, the unconscious, selective perception. Fry (39,p.48) compares the imaginative play of children with the aesthetic appreciation of adults. He (67,p.48) argues:

> Art...is an expression and a stimulus of this imaginative life, which is separate from actual life by the absence of responsive action. Now this responsive action implies in actual life moral responsibility. In art we have no such moral responsibility..it presents a life freed from the binding necessities of our actual existence.

Fry (67,p.50) depicts the adult as indulging recklessly in the emotion of self-aggrandizement while experiencing an aesthetic production. This self-aggrandizement is similar to a child's experience of freedom & grandeur during play.

Aristotle (67,p.15) stressed the learning & pleasure functions of imitation in aesthetic appreciation:

> Imitation is natural to mankind from childhood..., man is the most imitative of animals; through imitation he acquires his first knowledge and from imitations everyone derives pleasures.

Freud (67,p.135) agrees with Fry & Aristotle concerning the play aspects of adult aesthetic tastes believing that the adult viewer rejects dreams & daydreams because he comes to consider these phantasies as being childish.

Freud (67,p.132) even likens the artist to a child at play, stating that the artist...

> ...rearranges the things of this world and orders it in a new way that pleases him better.

Freud (36;37;75,pp.18-19) viewed aesthetic appreciation as being essentially the satisfaction of deeply personal unconscious desires.

> Unsatisfied wishes are the driving power behind phantasies; every separate phantasy contains the fulfillment of a wish, and improves on unsatisfactory reality.

Of particular significance are Freud's ideas of: (a) aesthetic appreciation being an unconscious emotional identification by the viewer with certain selectively perceived aspects of the drama; (b) this identification being to the psychological advantage of the viewer, enabling him to overcome in a symbolic way inhibitions aroused by the dramatic sequence; (c) the core of this identification involving a favorable comparison by the viewer of himself with the characters viewed; & (d) the release of pent-up energies surrounding these inhibitions being through some form of emotional release so that the inhibiting barrier was somehow reduced to a degree of lesser significance in the person's psychic functioning.

Freud (67,p.135) attributed a great deal of the unconscious motivating component to erotic wishes; but he admitted that certain unconscious ambitious wishes might also be operant.

Darwin (67,p.185) stressed the idea that aesthetic appreciation stems from man's evolutionary past, particularly from sexual desire & the propensity to play.

Jung (81,pp.165-166) criticized Freud's approach as too morbid, arguing that art-work may not be measured in strictly clinical terms which place too much emphasis on the bizarre aspects of abnormal human psychological functioning.

Bergler (81,p.32) adds a special twist to the interpretation of unconscious aspects of aesthetic appeal, arguing that,..

> ...the artist is unconsciously defending himself against his own unconscious wishes and fantasies...

Read (67,pp.154-155) stresses an idea similar to Bergler's, believing that the artist in interpreting these unconscious wishes gives them conscious order. He (67,p.155) writes:

> But in the process of giving these phantasms material shape, the artist must exercise a certain skill lest the bare truth repel us...

Caudwell (67,p.156) expands on Read's interpretation, emphasizing the social aspect of aesthetics:

> Poetic irrationality bears...resemblance to dream, that its flow of images is explained by affective laws; but it is not 'free' association as in dream. Poetic feeling is directed feeling -- feeling controlled by the social ego.

The focusing function of art is also emphasized by Lubbock, who (56,p.17) believes a novel has a single, overall design which orients the reader's attention to a specific theme.

Richards (69,pp.244-246) believes the drama functions as an on-going chain of stimuli, organizing viewer attributes & value judgments, focusing viewer attention on certain previously dormant impulses, then suggesting ways in which inhibitions normally associated with these impulses may be circumvented. Richards' theoretical organization is like Freud's. Richards (69,p.87) also equates the appeal of any drama with its ability to satisfy the viewer's needs:

> Stimuli are only received if they serve some need of the organism and the form which the response to them takes depends only in part upon the nature of the stimulus and much more upon what the organism 'wants'

This idea of a viewer selectivity is also suggested by Dewey (67,p.185):

> For to perceive, a beholder must create his own experience. And his creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But

> with perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form... The artist selected, simplified, clarified, abridged and condensed according to his point of view and interest. In both, an act of abstraction, that is of extraction of what is significant, takes place. (67, p. 185)

Bergson (67,p.115) agrees with this basic idea of viewer selectivity & points out that...

> The individuality of things or of beings escapes us, unless it is materially to our advantage to perceive it.

In summary, the aesthetic theories dealing with the unconscious suggest the importance of the viewer-drama relationship, the importance of drama in possibly providing legitimatized expression for either childish (play) or unconscious (sexual wishes) desires; & the importance of the viewer's selective perception of dramatic content.

4) Objectivity, reality, & psychical distance. Bullough & Ducasse (75,p.21) advanced a theory of aesthetic appreciation based primarily on the idea of "psychical distance".

Bullough (9,p.95) describes "psychical distance" as that quality of drama which allows the viewer to put aside his everyday practical considerations (his needs) & view drama in a detached, objective way.

> Distance...is obtained by separating the object and its appeal from one's own self, by putting it out of gear with practical needs and ends.

Pepper cogently illustrates the idea of "psychical distance" when he (67,p.516) writes:

> You can appreciate a storm as long as you are not prompted to look for a lifeboat.

Pepper (67,p.516) argues that a viewer can't appreciate a drama if his emotions are so oriented that he feels he must bolt into action. This seems similar to Tolstoy's idea of emotionality without harmful consequence.

Bullough (9,p.97) doesn't rule out deeply personal aspects being involved in a drama's appeal. He (9,p.98) writes:

> The success and intensity of...appeal would seem...to stand in direct proportion to the completeness with which it corresponds with our intellectual and emotional peculiarities and the idiosyncrasies of our experience.

Bullough's principal aggument (9,p.99) is that a certain "psychical distance" must be kept between viewer & drama, otherwise the drama may become a source of potential psychological damage & be rejected altogether by the viewer.

Bullough stresses the importance of distance in determining the reality or unreality of a drama. He (9,p.106) argues that art is not a copy of nature, stating...

> To say that Art is anti-realistic simply insists upon the fact that Art is not nature, never pretends to be nature and strongly resists any confusion with nature. (9,p.106)

Discussing how Flaubert attains an illusion of realism in Madame Bouvary, Lubbock (56,pp.67-68) writes:

> Flaubert is generally considered to be a very 'impersonal' writer, one who keeps in the background and desires us to remain unaware of his presence; he places the story before us and suppresses any comment of his own...But...the book ...is purely the representation of his view, his judgement, his opinion of it. The famous 'impersonality' of Flaubert and his kind lies only in the greater tact with which they express their feelings -- dramatizing them, embodying them in living form, instead of stating them directly.

The concept of "psychical distance" seems related to how reality & inevitability may be expressed in a drama. Concerning James' The Awkward Age, Lubbock (56,pp.192-193) writes:

> By clever management the author can avoid the necessity of looking inside their motives; these are betrayed by visible and audible signs. The story proceeds in the open, point by point; from one scene to another it shows its curve and resolves the situation. And very ironic and pleasing and unexpected the resolution proves. It takes everybody by surprise; no one notices what is happening till it is over, but it begins to happen from the start.

In summary, it appears that Bullough's concept of "psychical distance" ties in with the concepts of reality & inevitability, in that it stresses the dependence of "fine" drama on a hardcore objectivity detached of stereotyped sentiment, but appealing to a more abstract emotional meaningfulness.

5) Social values. Bullough (9,pp.84-89) believes the purpose of art to be neither amusement nor moral instruction, but the enlargement of the viewer's total personality, a complete extension of personal consciousness & self-knowledge. Bullough describes both an intellectual & emotional awareness.

Amusement, or pleasing the practical self in Bullough's terminology, (9,p.118) is of lesser aesthetic value. Amusement is childish appreciation; enlightenment is adult appreciation.

Other aesthetic theoreticians have placed considerable emphasis on the moral or value aspect of aesthetic experience.

Rader (67,p.xiv) defines art as the expression of values. He (67,p.xxii) believes aesthetic taste is characterized as receptivity to the values expressed by, or embodied in, the esthetic object.

Rader (67,p.xvi) sees these values as socially relative:

> Just as the objectivity of science implies the recognition of a 'common world' of describable objects, so the communicability of art implies a 'social ego', a common inner world of value-appreciation...

Boas (61,p.594) extends Rader's argument, pointing out that aesthetic values are relative to each social setting & that the appeal of any work of art changes as the social system changes.

Aesthetic theoreticians who emphasize social values stress the "message" or "moral" aspect of aesthetic experience. They suggest a progression of drama types from those expressing very stereotyped & conventional mores to those searching for deeper, more complex value explanations.

6) Physical & psychological action. Aristotle was, perhaps, one of the 1st theoreticians to stress the importance of action to aesthetic taste. He (61,p.159) wrote:

> Tragedy is essentially an imitation not of persons but of action and life, of happiness and misery. All human happiness or misery takes the form of action; the end for which we live is a certain kind of activity, not a quality. Character gives us qualities, but it is in our actions -- what we do -- that we are happy or the reverse. In a play accordingly they do not act in order to portray the Characters; they include the Characters for the sake of the action. So that it is the action of it, i.e. its Fable or Plot, that is the end and purpose of the tragedy; and the end is everywhere the chief thing.

In comparing how the plot unfolds in drama & melodrama, Brooks & Heilman (6,pp.42-43) suggest the superiority of the former rests in the way action flows from character not from the external direction of the playwright.

> Farce and melodrama depend upon action that is unrelated to character or at best stems from characters so superficial or stereotyped that they are incapable of voluntary action of any importance... we begin to move from farce toward a higher grade of comedy when we find, first, that the character's situation is brought about less by some one's scheming, and more by his own qualities, and second, that the situation moves towards the psychological or social and away from its dependence on the physical.

In summary, it would appear that an emphasis on physical action would be typical of a low grade drama, an emphasis on psychological or social action, typical of a high grade drama.

7) Drama content & viewer preference measurement. Prall (67,pp.245-257) argues for empirical measurement procedures in

aesthetics. Although his orientation is towards music & art, his basic idea of basing measurement procedures on definite physical properties in the art object & definite perceptual properties in the viewer's psychological functioning are of relevance to this study.

Prall (67,p.247) writes:

> The important fact for esthetics is not merely that a musical sound has its particular place in the single order of all pitches, but that we cannot help hearing it at this place, not too exactly always, but necessarily as relatively high or relatively low, and always as higher or lower than any other note whose pitch we can distinguish from its. The serial is thus native to sound as such. It is intrinsic to sounds in the sense that every sound is in this serial order and that nothing that is not a sound can possibly be in this order... we can therefore speak of the pitch distance or interval between them, once we have established a measure for such distances.

The essence of Prall's idea is the argument that aesthetic material may be scaled (if not intervally, at least, ordinally).

Gotshalk adds another idea -- the type pattern -- when he (67,p.373) writes:

> The critic...can use type patterns as a basis for judging the originality of an artist. Has this artist merely borrowed a stencil from tradition and filled it with timely commonplaces or inconsequential novelties?

If these type patterns that Gotshalk refers to can be operationally defined, the basis of a measurement process involving ordinal scaling is perhaps feasible. Gotshalk (67,p.374) does suggests where the differences in type pattern may be:

> Often the difference between a genius and a hack is revealed more clearly in the difference of the handling of a traditional type pattern or in the difference of strength of their individual type patterns than in any formal difference or in any differences in the material, expressive, or functional features of their works.

Gotshalk's argument suggests that it is how the plot type pattern is handled, not the plot type pattern that makes the difference in a drama's level of aesthetic appeal. This suggests that plot type pattern may be held constant while other content factors are systematically varied to determine their possible relationship to aesthetic taste.

The contributions of various aesthetic theoreticians suggest that a drama functions to a certain extent like a projective device (Thematic Appreception Test item, Rorschach ink blot); at least to the extent that the viewer is believed to structure the drama to his liking. Richards epitomizes this common viewpoint when he (67,p.204) writes of poets:

> Their poetry will not be about their attitudes... Their poetry will arise out of their attitudes and will evoke them in an adequate reader, but, as a rule, it will not mention any attitudes.
> (67, p. 204)

This suggests that the viewer's mental manipulations of content must be considered. There is also the problem of drama content measurement. Gang (61,p.385) suggests that too minute a measurement might be unfruitful:

> there is a difference between the status of words in isolation...and words in context: an isolated word probably has a number of meanings, and that number does not remain constant. But the meanings of a word in a context are strictly limited...

Gang seems to argue for a more gross measure, as does Flaubert who (61,p.15) states:

> the unit of meaning is...the totality of each level of action taken as an integer.

Burke (61,p.379) warns of the danger of not considering aesthetics while attempting a scientific investigation of preference choice:

> ...identify the meaning of a poem with the interaction of four constant factors: (i) the poet, (ii) the poet's original audience, (iii) their common language, (iv) their inherited literary conventions...

In summary, it appears that Prall's work suggests the application of mathematics to aesthetics is not impractical; & that aesthetic as well as scientific principles must be considered when determining the categorical structure of any drama content or viewer perception measurement process.

Summary of the Contributions of Aesthetic Theory

The main ideas suggested by aesthetic theoreticians were:

1) the significance of emotional, sensual & intellectual aspects of a drama's content;

2) the significance of how reality is expressed in a drama (whether it is a logical, plausible reality);

3) the significance of a viewer's ability to predict the eventual outcome of a drama;

4) the possible correlation of conventional solutions, unexplained & illogical character motivation, chance happenings, & similar literary devices with melodrama;

5) the possible relation of reality manipulation of drama content by adult viewers with the play activity of children;

6) the question whether a drama evokes an unconscious process of need satisfaction in the viewer by focusing the viewer's attention (unconsciously) on some dormant need, arouses the inhibitions associated with this need, then suggests means of circumventing these inhibitions in a symbolic way;

7) the significance of selective perception by the viewer;

8) the significance of the social values expressed in the drama content & the social values perceived by the viewer;

9) the possibility that drama of low level appeal may be characterized by considerable physical action (overt action) & that drama of high level appeal may be characterized by considerable social or psychological action (covert action);

10) the feasibility of employing mathematical measuring techniques in aesthetic research;

11) the need to formulate categories satisfactory to both aesthetic & scientific principles if adequate measurement is to be achieved; &

12) the possibility of isolating certain characteristic plot type patterns, holding them constant, & systematically measuring possibly more crucial variables.

Contributions from Communications & Social Science

While the contributions from aesthetics primarily concern adult aesthetic preferences, contributions from communications & social science primarily concern child & adolescent aesthetic preferences. These contributions include ideas concerning: (a) sequential development of aesthetic preferences from childhood to adulthood; (b) categorization of subjects (usually adults) into various aesthetic preference types based on variants believed related to a person's aesthetic perceptions; (c) content analyses of story content according to various theoretical frameworks; & (d) the development of tests of aesthetic appreciation.

Sequential Development

Adult Discount Theory. Uhl (80;42) collected teachers' judgments & students' r's concerning aesthetic preferences & found that as education increased; preference for dramatic action, adventure, heroism increased; preference for fancy & supernatural decreased; preference for interesting problems or character study increased; preference for interesting repetition decreased; preference for interesting information increased; & preference for interesting action remained constant.*

Dysinger & Ruckmick (24) pioneered the physiological study of preference choice when they supplemented the verbal reports of Ss from 6 years of age to adulthood with measures of psychogalvanic skin r (resistance of skin to electric current) & pulse rate.

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*Garnett (40) found similar results.

Dysinger & Ruckmick (24) found as age increased, (a) the intensity of emotional experience decreased; (b) misunderstandings concerning the actual incidents of the story decreased;[a] (c) the tendency to anticipate possible developments in the drama increased; & (d) the tendency to be conscious of the artificiality of a story increased.

This latter data led Dysinger & Ruckmick (24,p.111) to conclude:

> The adult perception of the artificiality of the pictorial story seemed to be intimately related to the decrease in emotional intensity among Os of this group, just as the absence of this perceptional tendency in the younger age-groups seemed to be related to the larger deflection averages. This factor is termed the "adult discount".[b]

Dysinger & Ruckmick (24,p.110) found an exception to the general increasing age, decreasing emotional reaction pattern[c]:

> The most extreme stimulation by the motion picture seems to center near the age of 16 years, where scenes of conflict often gave the maximal response and where love-scenes and suggestive incidents quite consistently gave the maximal reaction.

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[a] Dysinger & Ruckmick (24, p. 68) concluded:
The youngest Os were prone to misinterpret incidents; some of these errors came at points which were essential to the understanding of the story. One may think of such a child perceiving a series of more or less disconnected incidents, or we might find in some cases that the lapses are filled by the child in such a way as to make the result markedly different from the story as seen by an adult. Whatever the child did perceive, however, seemed much more real to him than to the adult. Criticism of the picture was feeble or entirely absent among the young. There was a real 'adult discount' which operated for most of the adults. When anticipation of fearful consequences entered, the emotional intensity was likely to be increased. Where anticipation took the form of predicting the development of the story on the basis of the 'adult discount' or on the basis of previous experience with similar pictures, emotional intensity was likely to be decreased.

[b] Dysinger & Ruckmick (34,p.111) noted:

> Adults frequently reported disgust or indifference when "slap stick" conedy was seen on the screen.

[c] Dysinger & Ruckmick (24,p.110) found scenes of pseudo-tragedy, conflict, & danger followed the increasing age, decreasing demand emotional reaction pattern.

De Boer (22) conducted another major physiological investigation of adult discount variants.* His study of emotional r's of children to radio drama (22,pp.26-28) involved 3 aspects; interview & questionnaire administrations to grade school children to determine their likes-dislikes; observation of children in group listening situations; & instrument measurement of pulse rate, blood pressure, respiration rate, & electrodermal r of children during radio drama listening. The primary aim of his study (22,p.31) was

> ...to approach the problem of emotional reactions to radio programs through the discovery of the changing tastes of children from age six to age fourteen...

De Boer (22,p.106) concluded:

> In general, there appears to be a progressive decrease in the intensity of the emotional response to the radio narrative as the children grow older.

This agreed with Dysinger & Ruckmick's (24) conclusion that as age increased, intensity of emotional experience decreased.

De Boer (22,pp.108-109) also concluded:

> ...the younger children fail to exhibit steadily rising or falling interest during any large section of the radio play. The response to each new incident seems uninfluenced by the incidents preceding...
> ...The children in the adolescent years...exhibited... a fairly clear sense of the continuity of the story. The cumulative effect of the narrative was commonly reflected in a steady rise of interest in the later phases of the radio dramas.

This agreed with Dysinger & Ruckmick's (24) conclusion that as age increased, tendency to react to isolated incidents decreased.

De Boer (22,p.41) also found:

> older children preferred serious adult dramas with large romance or love content, while the younger children were apparently indifferent to this type of program.

This also agreed with Dysinger & Ruckmick's (24) data concerning 16-year-olds maximal reactions to love interest love-scenes & suggestive incidents.

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*Diserens & Wood (23) conducted an electrodermal & respiration r study & found that males of abstract thinking personality type were not readily influenced by sex literature (prose, poetry).

De Boer's conclusions suggested a n of other possibly important preference choice considerations: (a) although all children (22,p.112) preferred action[a], movement, conflict, & surprise, older children tended to prefer dramatic situations with both physical & mental conflict; (b) although all Ss (22,p.110) were avid listeners to action & conflict drama programming, blood & thunder wasn't needed to sustain interest; (c) adolescents (22,p.110) gave indications of perceiving & preferring dramas concerning broader adult relationships & problems[b]; (d) other things being equal, boys preferred programs featuring a boy character while girls preferred programs featuring a girl character.

Freidson (35) continued "adult discount" research by interviewing children in the kindergarten, 2nd, 4th, & 6th grades & formalized adult discount theory; postulating that as the child grows older he discounts his previous media behavior as "childish" or "unadult".[c] Freidson suggested the interaction of 3 variables -- excitement, realism, predictability -- might explain this process. He (35,p.42) noted that children...

> reject particular types of stories because (a) while they might be exciting to 'babies', they are not exciting to older children, (b) the stories are implausible and unconvincing because they are unrealistic, and (c) the stories are boring because they are too easily predictable.

Concerning predictability, Freidson (35,p.43) concluded:

> ...part of the growing ability to predict seems to lie in the growth of the child's command over the total plot of the drama, for without a sense of something more than discrete incidents, prediction is impossible. Part of the growth of this command seems to lie in repeated experience with the same type of drama as well as repeated experience with the same drama.

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[a] De Boer's study suggested that action was very important. De Boer (22,pp.193-194) not only found that action & danger elicited the greatest emotional r's from all Ss, but he also (22,p.109) found that in predominantly conversational dramas the excitement points in nearly all cases were the episodes in which there was overt, physical activity.

[b] Using a test of poetry discrimination, Eppel (30) found the general level of critical appreciation was not high, but that there was a steady increase of critical appreciation with age.

[c] Steiner (77,p.124) summarized the reactions of his adult Ss:

> ...the more formal schooling I have, the more intellectual, creative, serious, and tasteful I consider those programs I watch regularly.

Freidson (35, p. 43) concluded:

> ...in order to 'possess' adult discount, an individual must develop at least...the ability to view a plot as a unified whole so that prediction or anticipation is possible, and...a distinction between the reality of practical experience and the reality of experience with drama such that a modicum of detachment from dramatic experience is possible. Adult discount involves a certain tempering of response to drama, a suspension of complete involvement.[a]

A recent study by Brodbeck (5), using a questionnaire to measure the degree of reality ascribed to a film & a 3-point scale to measure degree of emotional involvement, found that as age increased from 20 to beyond 40, both the degree of reality attributed to movies concerning death or sexual scenes & the degree of reported emotional involvement increased.[b] Brodbeck (5, pp. 59-60) concluded:

> It seems likely that when a viewer judges a film to be unrealistic, he is covertly practicing defensive or objective reactions which inhibit full conscious emotional involvement with the action and happenings of the film.

Brodbeck (5, p. 59) argued:

> Heightened responsiveness to sexual responsiveness in movies is probably due to increased maturation and experience within which sexual problems get defined and, hence, reverse the law of 'adult discount'.[c]

Brodbeck (5, p. 60) also noted that:

> Age is not a precise enough indicator of what these problems may be, although it can frequently be used as a rough guide to preliminary systematic studies.

After viewing children's actual cinema viewing activities, Ford (34, p. 62) concluded that until they are at least 13 British children find erotic scenes boring & (34, p. 48) tragedy dry, or ridiculous.

Ford (34, p. 64) postulated an "adult discount-like" progression of attitudes concerning serial thrillers: 4th graders, frank approval; 6th graders, affected sophistication (don't talk about them); & 8th graders, mature disapproval.

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[a] Freidson's conclusion is very similar to Bullough & Ducasse's concept of "psychical distance".

[b] The Payne Fund Study (34, p. 47) found that children see the movie as real with actual Indians being killed rather than actors playing a role.

[c] Pond (64, p. 242) puts equal emphasis on physical & intellectual change:

> Normal maturation and learning should produce eventually a breaking away from juvenile...thrill to...acceptance and understanding of reality which characterize maturity.

Ford (34,p.63) suggested that the attitude of detached sophistication might be primarily dependent on physical changes occurring at puberty.

Summary of Adult Discount Considerations. The operational aspects of adult discount theory seem fairly well documented. At least 5 variants seem of importance: (1) a childish...adult variant concerning the degree of a S's emotional involvement with a drama; (2) a realism ...unrealism variant concerning the amount of reality perceived as being in a drama by a S; (3) a predictability...unpredictability variant concerning the ability or inability of a S to predict dramatic plot outcomes; (4) a physical action...psychological action variant concerning the amount of physical action & the amount of psychological action perceived as being in a drama by S; & (5) an informative... noninformative variant concerning the amount of information perceived as being in a drama by a S.

The basic "adult discount" postulate is that increasing age or education is paralleled by an increasing tendency to prefer adult, realistic, unpredictable, psychological action-oriented, informative dramas.

Many of the theoretical ideas in adult discount theory are similar to ideas suggested by the aesthetic theoreticians:

1) The basic childish...adult concept is akin to Freud's (36;37) idea that the child rejected daydreams & phantasies as "childish" as he grew older.
2) The emphasis on emotional identification is akin to Bell (2) & Read's (67) theorizing concerning empathy.
3) The concept of a declining emotional attachment with increasing age or education is akin to Tolstoy (79) & Hirn's (46) concept of emotional transference; & Lubbock (56), Pepper (67), & Bullough's (9) theorizing concerning "psychical distance".
4) The concept of an increasing preference for realism with age or education is akin to Bullough (9), Fry (39), Lubbock (56), & Bergson's (67) theorizing concerning reality.
5) The concept of an increasing preference for unpredictable material with increasing age or education is akin to Dewey (67), Aristotle (61), Richards (69), Squires (75), Brooks & Heilman's (6) theorizing concerning logical inevitability.
6) The emphasis on action is somewhat similar to Aristotle (61), Brooks & Heilman's (6) theorizing concerning the importance of action.
7) The informative...noninform ative concept is akin to Bullough's (9) idea of enlightenment.

Stage Concept Theory. Freidson (35,p.39) suggested 3 general factors contributed to the change from childish to adult preference choices: an increasing acquaintance with drama; a general increase in education; & the effects of normal maturation upon patterns of thinking & feeling.

In a study of comic book readers, Wolf & Fiske (55,pp.3-35) theorized on the various stages of aesthetic appreciation the child passed through during the process of developing adult tastes.

Wolf & Fiske (55,pp.3-35) found children classify comics into 3 general groups: funny animal (Walt Disney); adventure-crime-mystery (Superman); & educational (True, Classic).

Wolf & Fiske (85,p.9) found the majority of very young children reported reading funny animal comics; the majority of 9, 10, & 11-year-olds reported reading adventure-crime-mystery comics; the majority of 12 & 13-year-olds reported reading educational comics.

Wolf & Fiske argued that the 3 groups of comic books served differing functions for their 3 groups of readers.

To determine what these functions might be, Wolf & Fiske conducted an informal, impressionistic analysis of the content of the 3 comic book groups.*

Wolf & Fiske noted different "realities" depicted in the content of the 3 groups of comic books. The funny animal comic is inhabited by fantastic-appearing creatures who, although having wild, fantastic adventures, also live a plausible everyday life (take a bath, go to school). The adventure-crime-mystery comic is the exact reverse. Everyone & thing, except the supernatural hero, has a normal appearance, but lives an utterly fantastic life. The educational comic book depicts normal people doing normal things. Wolf & Fiske admitted the educational comic still represented an "unreal" world -- the characters are black-white stereotypes, justice always prevails -- but Wolf & Fiske argued that the main essence of the educational comic was its normality.

Wolf & Fiske (55,pp.9-17) concluded that:

1) The funny animal comic serves the Alice-In-Wonderland function, a egocentric or animistic stage when the child experiences an almost limitless n of selves through projection into the great variety of animal characters that do things the child does himself (goes to kindergarten).

2) The adventure-crime-mystery comic serves the Superman function. The child learns that he can't take all the forms & shapes of the earlier stage. His ego is deflated. To regain self-esteem, he identifies with an inflated ego (Superman). The child has learned that the world doesn't function with primitive simplicity (majority believe things in real life don't turn out the way they do in comics). He must escape from this harsh reality into a world where everything does turn out all right in the end.

3) The educational comic serves the Reader's Digest function. The child develops a conscious desire to learn about the real world. He demands psychological reality (normal motivations & feelings, unpredictable elements). He seeks facts to help him to participate in the real world.

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*This, in essence, was exactly the opposite approach taken by Freidson, who probed the thinking of the child-viewer & paid little attention to movie content.

4) An intermediate stage intervenes between the Superman & Reader's Digest Functions. This is the Batman stage, where, tired of the predictable, improbable world of Superman, the child turns to Batman, who is human & who can be in "real" danger. At this intermediate stage, the appeal of the Super-folk diminishes.

Wolf & Fiske's description of these gradually evelving stages of aesthetic taste is similar to the adult discount approach; Wolf & Fiske emphasize the S's ability to predict the outcome of the story plot, differing "realities" represented by the various levels of aesthetic content, general interest of the young child in action-oriented content, continuing selective perception of content by the viewer, progression of aesthetic preferences from an immature emotional identification to a mature emotionally-detached appreciation, & increasing importance of an information factor.

In addition to content analyzing comic books, Wolf & Fiske (85, p.28) asked children to recall comic book stories the children had just read. Wolf & Fiske found that many children changed the story while recalling it. The change seemed a result of a need on the part of the child to put every detail in proper agreement with his own needs & not from any inhibitory effects of forgetting. This suggests the extreme importance of selective perception, learning, & recall in aesthetic preferences.

Wolf & Fiske (55,p.32) also analyzed the reactions of children to the movie *Seventh Cross* & found that many children could only remember the triumph of good over evil, the presence of a savior (the underground), & unimportant incidents of action.

Wolf & Fiske (55,p.30) concluded that the "general aura" of the story & its resolution was of all importance to the child, not the details of plot development. This suggests the possibility of determining aesthetic preferences by simple overall plot descriptions.

Summary of Stage Concept Theory. In general, Wolf & Fiske's stage concept seems akin to general developments in adult discount theorizing.*

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*There is little difference between Wolf & Fiske's analysis and the analyses offered by various aesthetic theoreticians whose major concern is material of a very sophisticated nature. Wolf & Fiske emphasize: (a) realistic probability, while Aristotle (61), Dewey (67), Squires (75), Fry (39), Richards (69), Brooks & Heilman (6) discuss logical inveitability; (b) emotional detachment, while Bullough (9) & Pepper (67) discuss "psychical distance"; (c) viewer selectivity, while Richards (69), Dewey (67),& Bergson (67) discuss selective perception; (d) an early experimental play phase of reality manipulation, while Aristotle (67)& Freud (67) discuss adult play & Fry (67) forwards the idea of self-aggrandizement; (e) the appeal of familiar reality, while Montague (67) discusses the appeal of recognizing the familiar; (f) the importance of unconscious needs, while Freud (67), Bergler(81),Jung(81) & Caudwell (67) offer various psychoanalytic explanations; (g) realism, while Bullough (9), Lubbock (56), Bergson (67) Brooks & Heilman (6) discuss realism & unrealism; (h) emotional appeal, while Tolstoy (79) & Hirn (46) develop an entire theory on this concept; & (i) the importance of analyzing the total reading experience, while Richards (69), Brooks & Warren (7) forward theories based on the assumption of dramatic totality.

Wolf & Fiske place more emphasis on reality manipulation & suggest the possible importance of "deeper" psychic determinants of preference choice.

Categorization of Ss. Lazarsfeld & Dinerman (53) took a categorical approach when they analyzed the radio listening habits of adult females.* They divided their sample into those who listened regularly to serials; those who listened regularly to radio, but not to serials; & those who did not listen to radio; then they proceeded to discuss differences between these groups.

Lazarsfeld & Dinerman (53,p.98) found that women who rejected viewing serials didn't want to become involved emotionally in either fictitious or real problems of others while the regular serial listeners actually pursued this emotional involvement: to fill their lives with experiences they themselves could not have, to gain an opportunity to "let go" emotionally, & to gain formulae to bear the kind of life they themselves lived.

Lazarsfeld & Dinerman (53,pp.101-103) grouped women who listened to radio, but not to serials into high-brows, who sought theoretical-academic discussion; & self-improvers, who sought specific items of information. The high-brows' reasons for rejecting serials were that: the stories are designed for people of low IQ;"I'm too old to like these baby things"; plots are all alike; & production standards of serials are sub-standard.

Lazarsfeld & Dinerman (53,p.99) concluded that other listeners suffered from a guilt complex since their condemnations were often on moral grounds.

Lazarsfeld & Dinerman's study (53) reaffirms the generality of several key principles already discussed; emotional involvement or emotional detachment; arousal of tension for the purpose of tension release; attainment of practical information; belief that present tastes are adult & mature while earlier tastes are childish or immature; predictability or unpredictability of dramatic story plotting; & the rejection of certain aspects of drama due to its potential arousal of guilt feelings.**

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*Lazarsfeld & Dinerman's study (53) was much more comprehensive than what this summary may suggest. Only those points of significance to the current study are included.

**When compared with the work of Dysinger & Ruckmick (24), De Boer (22) Freidson (35), Wolf & Fiske (85), Lazarsfeld & Dinerman's study (53) suggests the dependence of theoretical systems on research design. Dysinger & Ruckmick, De Boer, Freidson, Wolf & Fiske studied persons of differing age or education levels & concluded with theoretical interpretations emphasizing sequential development. Lazarsfeld & Dinerman focused on adults (in essence the end-product of a developmental sequence?) & concluded with theoretical interpretations emphasizing the differences between people & not involving any sequential development.

Content Analytic Studies

Few quantified content analyses concerning tv drama are reported in the literature. None present any comprehensive analytic system. Dale (20) & Jones (50;51) did pioneer work in quantified content analysis of movies; & Smythe (74) used quantified techniques to content analyze an entire week's teleprogramming in New York, New Haven, Chicago, & Los Angeles. These were the major studies.

Dale's content analysis of movie content. Dale (20) used 3 levels of analysis:

1) Short written accounts of 500 movie stories from the years 1920, 1925 & 1930 were analyzed for their central theme. This provided a broad outline for 2nd & 3rd level analysis.

2) 3 analysts read pertinent reviews on a pretest sample of movies to obtain a frame of reference, then content analyzed 75 movies using a reference sheet outlining the major categories of values stated by movie reviewers. Each analyst wrote descriptive details of scenes which dealt with these value categories while watching the movie. The records were compared, inconsistencies eliminated, & a summary report developed.

3) Trained stenographers familiarized themselves with content by reading dialogue scripts of 40 movies. The stenographers then monitored movies, recording all materials not included in the script (descriptions of settings, clothing, gestures, intonations, facial expressions, etc...). A running narrative was then developed from a combination of dialogue script & stenographic notes.

Dale (20,pp.14-16) found 87% agreement among coders for classifying movies as to major theme & subtheme. Dale's major themes were: crime, sex, love, mystery, war, children, history, exploration-travel-animal, comedy, social propaganda.

For his 2nd & 3rd level analyses (n, 115 movies), Dale reported: setting -- 73% of the movies were set entirely or partially in the U.S. ; 35% were set in New York City (pp.25, 28); socio-economic lèvel -- 69% of characters were either ultra-wealthy or wealthy (p. 39); age -- 51% of heroes were between 27 & 30 years of age, 56% of heroines were between 23 & 26, 60% of villains were between 31 & 40, 58% of villainesses were between 23 & 30, only 5% of heroes were over 41, no heroine was over 35 (p. 44): occupation -- the modal occupation for heroes was that of a professional, the most common occupation depicted was of commercial nature (pp. 51-53); foreigners -- 49% of foreigners were depicted as humorous foils, 34% were non-humorous & attractive, 17% were non-humorous & unattractive (p. 64); clothing -- 40% of heroes or heroines were shown in dressing gowns or negligees (p. 75); sex -- 70% of the movies depicted intense forms of love-making (p.93); crime -- 84% of the movies depicted at least 1 crime (p. 133).

Dale dealt primarily with the manifest content (he didn't strive to analyze subtleties) & emphasized frequency counting.

He employed a concept of matching media presentation with actuality or reality. For example, he (20,p. 112) compared the distribution of married & single persons in the 1930 census with the distribution of married & single persons in the movie content & noted discrepancies (34% of males were single in the actual population, 66% were single in the movie content).

Dale (20,p.175) was also concerned with personal & social goals: counting the different major goals sought by leading characters, villains, heroes, males, females, etc. He (20,p.176) noted that inferring the major goals of a character was exceedingly easy since the entire theme of the movie is centered around a character's striving for 1 or 2 major goals.

Dale made few conclusions. The major ones were: the "life" depicted in movies (20,p.224) is remote from the lives of the viewers; movies (20,p.225) deal with an unreality & provide the viewer an escape from his mundane existence; depiction of sexuality & of certain crimes (20,p.227) is harmful to children.

The major weakness in Dale's work was this lack of any comprehensive content analytic system. Since Dale made no attempt to present any theoretical framework to bring systematic meaningfulness to the field, his results are basically a series of relatively unrelated statements. The objectivity of his work also suffered to a certain extent from a tendency to moralize.

Jones' content analysis of movie content. Jones (50) analyzed 100 movies, employing a system relatively similar to Dale's but consciously attempting to avoid the moralistic view-point which characterized Dale's work. Unfortunately, Jones didn't attempt to develop even the basis of a theoretical system.*

Jones (50) established her categories by constant revision of her classification system. Her categories were similar to Dale's in that she attended to such things as locale, type of picture, character, crime, births, marriages, deaths, values, economic class, etc. Like Dale, she (50,p.419) found that character wants (goals) were easy to identify; a character never having more than 3 wants. Unlike Dale, she (50,p.412) found previous reading of a script to be detrimental to analysis. She used a frequency counting methodology, but (50,p.412) concluded that war pictures could only adequately be analyzed by qualitative methods.

Jones' orientation wasn't toward development of a general theory. Like Dale's her conclusions are nothing more than a series of isolated comments.**

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*In a separate study, Jones (51) replicated Dale's theme analysis for 1,200 films produced by 1 company over a 30-year period. Her categories were exceedingly gross (education, religion, etc.) & of little value for any theoretical development.

**Discussing major goals sought by movie characters, Jones (51,p.421) reports: 68.1% of major characters wanted love; 26.1% wanted fame; 15.9% wanted safety; 13.8% wanted a way of life; 9.6% wanted money; 9.0% wanted "rightness". She concludes that love (ideal marriage) is an important goal, but doesn't go any further. Such low level analysis doesn't seem conducive to the development of a meaningful theoretical framework.

Smythe's descriptive analysis of tv content. Smythe's New York study (74) is sufficient to illustrate his methodological approach.

Smythe (74) didn't intend to develop any theory, but to measure tv programming objectively. His study wasn't limited to story-line content but included all teleprogramming (newscasts, advertising, etc.) for a week on all New York stations. Smythe emphasized frequency counting (stop watches & code sheets were used to account for each minute of teleprogramming) & focused entirely on the manifest, surface content. A sizable portion of the study also dealt with tv violence.

Summary of the numerically based content analytic studies. In general, the work of Dale, Jones, & Smythe was only of suggestive value. The overwhelming majority of their work was of little value because of its nontheoretical nature.

This is the major criticism of all content analytic studies in this area -- not 1 investigation concentrated on developing a series of principles which would describe the necessary & sufficient conditions for dramatic appreciation to occur. The Es seem to have commenced counting too soon -- thus failing to develop theoretical frameworks that might be used to present hypotheses, suggest relationships, & move the science of mass communication toward a "hardcore" social science.*

Specific content analytic studies. A n of content analytic studies were conducted concerning certain specific aspects of movie content: Peters (63) on the moral values depicted; Wolfenstein & Leites (86) on the depiction of heroines; Elkin (28) & Nussbaum (60) on the appeal of western movies. Peters employed rating & frequency counting procedures. Elkin, Nussbaum, Wolfenstein & Leites presented subjective analyses.

Peters (63) compared how certain specific behavioral practices (aggressiveness of females in love-making, kissing & caressing, treatment of children by parents, & general democratic practices) were endorsed by characters in movies & how the same behavioral practices in real life were endorsed by people in real life.

Peters had Ss rate descriptions of these behavioral practices: 1 group of Ss making inferences concerning the degree a movie character endorsed the specific behavioral practice; another group of Ss making inferences concerning the degree the specific behavioral practice might be endorsed if it were practiced in real life.

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*Carter (17) did a factor analytic study of possible appeals in the manifest (surface) content of all types of teleprogramming. His approach was extremely empirical -- "allowing the data to construct the categories." Carter's method, in a sense, approachs the problem from the objective end of the scale. The present study approaches with a more subjective initial orientation. Unfortunately, Carter doesn't present a synthesized explanation of his data. Like many Es, he seemed reluctant to go beyond his data to develop a theory of preference choice.

Peters (63,pp.96-127) found: female sexual aggressiveness was endorsed significantly more in movies than it was in real life; kissing & caressing was endorsed to a similar degree in movies & in real life; loving treatment of children was endorsed significantly more in movies than in real life; democratic mores were endorsed significantly more in movies than in real life.

Peters' study suggested the feasibility of Ss being able to make reliable inferences about movie content, & suggested discrepancies between the "realities" of the movies & the "realities" of everyday life.*

Wolfenstein & Leites (86) presented a subjective analysis of the image of a certain specific feminine character type common to movies -- the good-bad girl. They postulate that the male viewer faces a psychological paradox; the "good" girl is the girl to marry, but the "bad" girl is the more sexually stimulating. The "good...bad" girl in the movies satisfies both these wishes; she, at 1st, appears "wicked" (thus attracting) then, in the end, turns out to be "pure" (thus being a marital possibility).

The importance of Wolfenstein & Leites research was its illustration of how analysis may go far beyond frequency counting of surface content (making inferences concerning both the content of the movie & the unconscious needs & perceptions of the viewer).

Elkin (28) studied the psychological appeal of western movies. He focused on the major characters (hero, heroine, villain, comic relief) comparing subjective inferences of the predominant values, goals, personality traits & attributes expressed by each major character type.

Elkin's data suggested that strict classification of an inference may be very difficult. For example, Elkin (28) concludes that individualism is one of the predominant values expressed by both hero & villain. But individualism may be considered: a value if the E focuses on the abstract quality, or a goal if the E focuses on how this abstract value may be sought in overt behavior, or a personality trait if the E focuses on making an inference about the character's mental behavior (individualism as a value may become independence as a character trait).* Elkin's data also suggests that a positive trait (independence) may be inferred in the behavior of a positive (hero) or negative (villain) character.

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*This became a major theoretical consideration of the present study.

Elkin's study (28) suggested: the importance of focusing attention on the characters portrayed in the drama; the need to understand the complexity of inferences required in any extensive content analysis of tv drama; & the importance of considering values, goals, & personality traits portrayed in the drama.

Nussbaum's study of symbolism in adult westernmovies & tv programs (60) suggested further inferential problems. Nussbaum's design & conclusions are relatively similar to Elkin's. There is one significant difference. Nussbaum made a series of inferences of a much more abstract nature. For example, he concluded that the gun in a western is the symbol of maleness, authority, individuality, & salvation (the hero is saved by the use of firearms). The problem is such inferential conclusions are very dependent on the context of the drama. Is the coder making inferences about the gun in isolation or the hero's gun in a duel with lawbreakers?**

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*Elkin (28) describes the western hero as: trim, eventempered, nonsmoking, nondrinking, gambling, friendly, quick-on-the-draw, etc. These traits don't seem to be on any logical continuum. They appear a jumble of behavioral acts, of underlying traits these acts are supposed to represent, of values in the present-day culture these acts are supposed to represent. Is "trim" a grooming characteristic, a physical description, a symptom of personality orderliness, or an adherence to middle-class values? Is "nonsmoking" a habit characteristic, a symptom of underlying character strength, or an adherence to Puritan values? Is "quick-on-the-draw" a behavioral skill, a symptom of underlying confidence, a symptom of underlying dedication to practice, or an inherited superiority of physical or psychological nature? The answer is that they could be any of these depending on what inferences the E has instructed his coders to make.

**Inferences concerning what a gun stood for might change radically depending on the character using the gun, its intended use, the ultimate consequence of its use, etc. For example: a villain uses a gun in a holdup, the gun may be coded a symbol of lawlessness, brutality, man's inhumanity to man; the heroine uses a gun to defend her ranch against the cattle baron, the gun may now be coded as a symbol of independence, grass roots democracy, emancipated womanhood, defeminized womanhood; a hot-tempered young "smart Alec" uses a gun to "show off" before his buddies, the gun may now be coded as a symbol of mis-directed pride, the foolishness of youth, the stupidity of violence, uncontrolled emotion.

This suggested a coder needs to be very cautious when making any inferential statement; a certain effort should be made to specify the extent of context needed for each inference; & the possibility of multiple inferences being made for each context unit.

A n of content analytic studies on other media than tv contributed theoretically & methodologically to the present study. These included: Inglis (48), Berelson & Salter (3), Johns-Heine & Gerth (49), & Hirsch (47) on magazine fiction; Ellison & Gosser (29) on magazine nonfiction; Mott (59) on best sellers; Hayakawa (45) on popular songs; Shannon (72) & Bogart (71) on comic strips.

In a study of heroines in romantic magazine fiction, Inglis (48) compared the "reality" of the magazine story with U.S. census data(% of women gainfully employed in the magazine story sample compared to percentage of women gainfully employed in the U.S. as estimated by the census). Inglis' data suggests that defining reality in this manner presents 2 problems. Dependence on a census or similar survey data as a criterion for comparison presupposes the use of definite, objective counting categories for the media content, but it also presupposes the use of superficial counting categories which disallow any subtlety of inferential analysis. Secondly, the logic of comparing frequency of occurrence in fiction with frequency of occurrence in actual life is highly questionnable. There is no logical system developed to make probability statements about what portion of "x" should be expected: astronauts form an exceedingly small percentage of the labor force, yet it seems unreasonable to argue that only 1 out of every 2 million story characters should be an astronaut.* The same may be said for politicians, judges, & composers.

In their study of the depiction of majority & minority Americans in magazine fiction, Berelson & Salter (71) suggested 2 important considerations. The 1st involved coding.

It seemed important to go beyond a simple 1-way frequency counting framework if any comprehensive theory was to be developed. The assumption was that determination of meaningful relationships is of a higher scientific order than mere description of variants. The n of positive or negative goals, values, or characters may be counted; but it appears more important to know whether an approved or disapproved character is seeking a positive or negative goal for a positive or negative value principle. Berelson & Salter's work suggested the possibility of multiple-coding frameworks such as the following 8-cell arrangement:

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* Based on the ratio of 35 astronauts to 70,000,000 gainfully employed persons in the U.S. labor force in the 1960s.

		Character			
		Approved		Disapproved	
		Goal		Goal	
		+	-	+	-
Value	+	1	2	3	4
	-	5	6	7	8

The 2nd consideration concerned the possibility that the media may unduly stress "Americanism". After comparing depiction of Americans & others*(Jews, Negroes, Italians, Germans, Poles, Orientals), Berelson & Salter (3,pp. 245-246) conclude:

> The rules seem to be that the character receives better treatment the closer he is to the norm of The Americans, i.e., white, Protestant, English-speaking, Anglo-Saxon.

Berelson & Salter (3,p.247) add that this treatment "tends to perpetuate the myth of the '100 per cent American'...".

Johns-Heine & Gerth (3) specifically studied values presented in mass periodical fiction. Implications from their work further stressed the need for multiple-coding frameworks. Basing their study on the assumption that heroes & heroines are the carriers of specific American values, Johns-Heine & Gerth (3,pp.226-227) argued that the major questions to ask concerning values were: (1) Is the hero successful or unsuccessful? (2) Why is he successful or unsuccessful? (3) What moral qualities are positively or negatively valued? (4) What is the final evaluation or reward of the hero?**

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* Berelson & Salter (3,pp.239-245) found: 84% of all characters were white, Protestant Americans; 52% of major characters were Americans; 80% of Americans as compared to 62% of others were approved; 39% of Americans as compared to 16% of others were of high socio-economic status; 59% of Americans as compared to 20% of others had a desirable occupation; 69% of Americans as compared to 49% of others pursued "heart" goals (romantic love, settled marriage state, idealism, affection, emotional security, patriotism, adventure, justice, independence); 31% of Americans as compared to 51% of others pursued "head" goals (solution of an immediate concrete problem, self-advancement, money, material goods, economic or social security, power & dominance).

**Johns-Heine & Gerth (71,p.226) used conventional coding categories: occupation, age, personal characteristics of hero or heroine, setting, & plot summary.

While Berelsen & Salter (71) reported their data in %'s[a], Hirsch (47) employed 2x2 chi square formula to test for differences in his frequency count study of the scientist's image in science fiction stories.[b] This was a major contribution since the majority of content analysts dealing with aesthetic taste placed little emphasis on their statistical procedures.

A content analytic study of nonfiction magazine articles by Ellison & Gosser (29) suggested the importance of developing an abbreviated coding system. For example, Ellison & Gosser (29,p.28) coded a personality sketch (E) withsecondary emphasis on overseas reporting (A) presented in interview form (i) as EAi.[c] With the large quantity of materials requiring coding in this study, an abbreviated coding approach seemed economical.

In summarizing his study of best sellers in the U.S. from colonial to post-World War II times, Mott (59) listed 9 variants prominent in determining the appeal of various best sellers. No best seller contained all the variants, but a sizeable n of best sellers contained ingredients from several or more of each of the 9 categories. Mott's variants (59,p.286) were: personal adventure, sensationalism,[d] self-improvement,[e] religion, democracy,[f] timeliness, strong characterization, humor, & juvenile suitability (fantasy-like).

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[a] It is theoretically possible that the %'s could have been treated by a standard error procedure (see page 204).

[b] Hirsch (47) focused on the usual aspects of content: the scientist as a hero or villain, story setting, the scientist's social role (a Savior, a Frankenstein, a meddler in divine law), & various social problems depicted.

[c] EAi is a personality sketch, an overseas report, & an interview. Ellison & Gosser (29,p.28) suggested that coding overlaps be handled by scoring 3 points for a primary category, 2 for a secondary category, & 1 point if a 3rd category was involved. Thus EAi would be interpreted as: 3E, 2A, 1i.

[d] Mott (59,p.286) defined sensationalism as...

> ...not be understood to mean anything necessarily morbid, but rather an emotional excitement produced by extreme means, such as a definite emphasis on horrors, murder, extreme violence, irregular sex relations, or extraordinary adventures.

[e] Mott (59,p.287) defined self-improvement as "a desire for prestige, or a hope to get ahead, or simply...the need for deeply personal satisfactions."

[f] Mott (59,p.289) defined the democracy variant as "emphasis on the lives and aspirations of the common people."

Each variant has been mentioned by various other Es, suggesting the generality of the variants under consideration.* This suggestion of generality supported the assumption that a test of tv drama preference choice could be developed using only written plot-outlines as the stimulus material.

The generality of preference choice variants is also suggested by the work of Hayakawa (71) who subjectively analyzed popular songs. Hayakawa (71,p.394) compared the idealized unreality of popular music with the more realistic basis of the "Blues".

Further suggestion of preference choice variant generality comes from comparison of Shannon's study of the opinions of Little Orphan Annie & her friends in the daily comic strip & Berelson & Salter's study of majority & minority Americans in magazine fiction. Like Berelson & Salter (71), Shannon (71) focused on the means & goals approved, the symbols valued or devalued; the consequences of character action; who was killed or injured by whom. Shannon attended particularly to the persons in conflict with the heroine, which seems a logical focal point for content analysis.

Shannon's study suggested that multiple-coder content analysis of preference shoice material was feasible. Shannon's method (71,p.214) involved: reading & coding of eadh comic strip by 2 independent coders, Shannon's rereading of all answer sheets, condensation of the coding repponses until a consensus was reached, & finally a summarization of material into the most theoretically meaningful categories.**

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*Mott's sensationalism & personal adventure variant seems akin to the emotional appeal of physical action idea common in the theorizing of Freidson (35), Dysinger & Ruckmick (24), De Boer (22), Uhl (80), Aristotle (61), Pepper (67), Tolstoy (79) & Hirn (46). Mott's self-improvement variant seems akin to the informative appeal ideas of Lazarsfeld & Dinerman (53),Uhl (80), Bullough (9), Wolf & Fiske (85).

Mott's strong characterization variant parallels Heilman's stress (6) on characterization. Mott's religion & democracy variants support the idea of content conforming to a considerable extent to the values of the audience, an idea suggested by Boas (61), Richards (69), Bullough (9), Rader (67), Berelson & Salter (3), Johns-Heine & Gerth (49). Mott's timeliness variant suggests the idea of art appealing to a sense of a deeper reality as forwarded by Fry (39), Brooks & Heilman (6). Mott's juvenile suitability or phantasy variant is similar to the ideas of Freidson (35) & Uhl (80).

**Shannon's general procedure was followed during the content analytic phase of the present study.

Bogart (71) studied a n of comic strips & their adult readers. His study suggested the need: to combine analysis of the reader's perceptions with analysis of the content of the material read; & not only to develop an adequate quantitative methodology, but to go beyond the rigidity of numerical analysis & attempt to make meaningful inferences about audience perceptions. Bogart's results underlined the generality of several preference choice variants.*

Bogart (71,p.192) added an important consideration concerning the predictability...unpredictability variant:

> ...interest in the comic strips is independent of the reader's feeling that he knows how they are going to turn out. Certain elements--the essential characteristics of the strip's formula--remain fixed and predictable. The reader is impelled by curiosity over the means by which the expected equilibrium will be attained.

Summary of specific content analytic studies. Various content analytic studies limited to specific aspects of content or audience suggested the possible generality of various preference choice variants & outlined the practical guidelines for the present study's content analysis.

Relevant Tests of Aesthetic Appreciation

Review of the literature revealed that tests pertaining to aesthetic appreciation may be classified into 3 basic types:**(1) tests of aesthetic knowledge, which usually attempted to measure the amount of knowledge a person has attained concerning literature or drama in general or measure the amount of knowledge a person has attained concerning a particuler novel or play; (2) tests of aesthetic preference, which usually attempted to determine a person's likes & dislikes; & (3) tests of aesthetic agreement, which usually attempted to measure how well a person could agree with expert opinion of the aesthetic merit of various alternatives.

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*Bogart (71) noted the tension reducing aspects of media experience, the need to consider the reader's selective perception of media content, the emotional appeal aspects of media content, & the possibility of unconscious appeal factors being operant. Concerning the latter, Bogart (71,p.197) noted that the appeal of the popular arts may stem "from the fact that they express the fantasies, longings and suppressed impulses of people", but he cautioned that no deep psychic drives may be satisfied at all-- the reader may be exposed to these coder-inferred variants through chance. Continual reading of the comic may be a matter of habit or absence of alternative pastimes & not be a matter of any drive for psychic satisfaction of unconscious drives.

**There are methods to measure aesthetic appreciation by mechanical means. Lazarsfeld & Stanton (54,pp.332-333) developed the Program Analyzer, a mechanical device able to record approval-disapproval of film content concurrent with the Ss viewing of the material.

The Tests of Aesthetic Knowledge

There were a considerable n of tests of aesthetic knowledge, the majority of which were unavailable, outdated, or dependent on Ss having a common literary or dramatic background. The tests of aesthetic knowledge include a group of tests designed to measure the amount of knowledge a S has attained concerning standard literary works taught in American school systems. Examples (13,p.363) are: American Literature; Every Pupil Scholarship Test; American Literature Every Pupil Test & Center-Durost Literature Acquaintance Test.*

Primary objection to the use of these tests in the present investigation was their dependence on school curriculum literature. These tests probably measure scholastic ability rather than preference choice (these tests wouldn't differentiate between those with mature preference choice & those who remembered their lessons well).

A n of tests of aesthetic knowledge did attempt to measure Ss nonschool reading patterns. Examples are: the 1953 Cooperative Contemporary Affairs Test which (1,p.489) had one of 3 scales attempting to measure knowledge of comtemporary literature & art; the 1951 Cooperative General Culture Test which (1,p.489) had a scale designed to measure accumulated knowledge of literature & a scale designed to measure accumulated knowledge of fine arts; the 1939 Progressive Education Association's Questionnaire on Voluntary Reading for grades 10 to 12 (10,p.134) & the 1938-1940 Inventory of Reading Experiences for Grades 9 to 16 (10,p.347). All were outdated.

A few aesthetic knowledge tests have been designed to measure the amount of knowledge a person has learned about a single novel or drama. Examples are: the Literature Appreciation Tests for dramas such as _A Midsummer Night's Dream_ (12,p.321) & the Turner E. Smith Company's Literature Tests on novels such as _Treasure Island_ (12,p.321). These were impractical for use in the present study since Ss must read the appropriate material before taking the test.

Tests of Aesthetic Preference

Tests of aesthetic preference placed an emphasis on a Ss stated preference for different kinds of aesthetic material.

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* Many aesthetic knowledge tests had either gone out of print or become outdated. These (10,pp. 120; 125-128; 132-133) were: the 1933-1940 Cooperative Literary Appreciation Test; the 1933 Analytic Scales of Attainment in Literature; the 1937 Awareness Test of 20th Century Literature; the Progressive Education Association of Chicago's 1937 Questionnaires on The Drama and The Novel; & the Literary Information Test.

Examples are: a reading scale on The New Burdue Placement Test in English for grades 11 to 16 which (11, p. 349) attempts to measure the pleasures a S derives from reading; the General Education Series' Inventory of Satisfactions Found in Reading Fiction which (12, pp. 319-320) probes 9 possible areas of satisfaction; Dimmitt's 1935 generalized attitude scales which (10, p. 56) attempt to measure attitudes toward any play.

The Inventory of Satisfactions Found in Reading Fiction was the only test found in the literature which dealt completely with fictionalized story-line content. Since the present study was concerned with the development of a testing instrument which would measure likes & dislikes, it was felt necessary, in spite of the many limitations of the Inventory of Satisfactions Found in Reading Fiction, to use the test as a supplementary correlation measure (not in the sense of a validation criterion, but as a means of gaining further insight into preference choice measurement).

The Inventory (18, p. 2) is composed of 2 parts: the 1st containing 90 statements concerning experiences with fiction which the S may indicate as experiencing or not (being stimulated emotionally, deepening my knowledge of human nature); the 2nd part containing 25 generalized statements of dislike or prejudice concerning fiction. The 1st part contains items supposedly tapping 9 categories of reading satisfaction. These (18, pp. 4-5) are: r-relaxation & pastime; e-escape; a-associational values; i-information, intimate personal relations; e-information, socio-civic; p-information, philosophy of life & religion; m-information, miscellaneous; t-technical-critical; & s-self-development. The S (18, p. 5) can mark agree, uncertain, or disagree concerning his fiction reading experiences. Scoring is determined by allotting 1 point to the S's score for each item the S agrees with in Part I & 1 point to the S's score for each item the S disagrees with in Part II. Scoring of the Inventory of Satisfactions Found in Reading Fiction doesn't lead to a total score but to derived scores involving various combinations of the 9 categories. According to the test manual, the Inventory (18, p. 2) determines whether the S has commonly found these groups of satisfactions in his reading of fiction or not.

Unfortunately, the Inventory (12, pp. 319-320) hasn't been validated or even checked for reliability. It is purely in the experimental stage of development.* Several of its scales, however, seemed analogous to the scale eventually employed in the Preference Choice Test (the Inventory's escape category seemed analogous to the PCT's action scale; & the Inventory's 4 information categories seemed analogous to the PCT's information scale). A sample page of the Satisfactions' Inventory with instructions is in Fig. 1 on page 35.

In developing an inventory for the appraisal of the qualitative & quantitative factors of a wide variety of reading experiences, Pond (64, p. 242) argued:

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*The Inventory (18, p. 5) is based on a sample of 900 Ss in 5 colleges with 90% of the sample being females.

Fig. 1. Sample Page From Inventory of Satisfactions Found in Reading Fiction,

Part I

Below are listed a number of satisfactions which various college students feel they have gained from reading fiction. You are to express your reaction to each of the statements by indicating in the appropriate space before each statement your agreement or disagreement with the satisfaction described.

Probably everyone has had at one time or another a great many of these satisfactions. However, you are to agree with a statement only if it expresses a satisfaction which you obtain from reading fiction as a general rule.

Remember to react only in terms of fiction. If you are uncertain as to just what reading is included under the classification "fiction", ask your instructor to make the definition clear before you start the inventory.

DIRECTIONS: Read each statement carefully. Then place a "X" in the appropriate space to indicate

A if you agree with the statement, that is, if you feel you do generally get this satisfaction from your reading of fiction,

U if you are uncertain either of your general attitude or of the meaning of the statement,

D if you disagree with the statement, that is, if you feel you do not generally get this satisfaction from your reading of fiction.

AS SOON AS YOU ARE SURE THAT YOU UNDERSTAND THE DIRECTIONS, YOU MAY PROCEED WITH THE INVENTORY.

A U D

___ ___ ___ 1. Finding rest and relaxation after a hard day's work.
___ ___ ___ 2. Passing the time when there is nothing better to do.
___ ___ ___ 3. Getting my mind off my troubles.
___ ___ ___ 4. Deepening my knowledge of human nature.
___ ___ ___ 5. Being able to live through characters in fiction the kind of life I should like to lead in real life.
___ ___ ___ 6. Being reminded of members of my family.
___ ___ ___ 7. Being surprised by a clever ending.
___ ___ ___ 8. Seeing character accurately portrayed.
___ ___ ___ 9. Trying to guess what various characters will do.
___ ___ ___ 10. Being stimulated emotionally.
___ ___ ___ 11. Finding a chance to forget all the unpleasant things in life.

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> The basic concept upon which the study of growth in reading experiences may be formulated is the development of the pattern from the interest and performances of educated people. Normal maturation and learning should produce eventually a breaking away from juvenile wonder and thrill to the acceptance and understanding of reality which characterize maturity. This intellectual awakening, in turn, is characterized by greater interest in abstract values, social relationships, and in deepened sensibilities. (64, p. 242)

Pond (64,pp.244-245) had 124 "experts" (English teachers, writers, etc.) rate different types of reading experiences with 10 general categories of reading material as to their relative maturity.* Weights were assigned to each reading experience within the 10 general categories by use of a modified Thurstone scaling procedure (for the general category newspaper reading, the following weights were assigned: comics 0, pictures 1, athletics 2, crime 2, cartoons 3, current events 4, syndicated columns 4, signed essays 4, book reviews 4, editorials 5).

Pond (64,p.245) also used the amount of reported reading in his measurement index. An inventory based on the various reading experiences within the 10 general categories was developed by Pond & administered to grade 12 Ss. Rs were ranked in ascending order & the upper 27 percents (extreme deviates) compared. A multiple-weighting matrix was developed combining the Thurstone scale expert's ratings & the extreme deviate comparisons.**

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[*] The 10 general categories (64,pp.244-245) were: newspaper reading, kinds of magazines, kinds of books, reading interests, reasons for reading, readability of materials, kinds of writers, radio programs, movies, and profit from reading.

[**] For example, the final scoring weights for reading editorials in a newspaper (64,p.245) were: never read, -2; sometimes read, -1; often read, +4.

Pond (64,pp.246-247) reported split-half reliability coefficients of .858 to .956 for his inventory, & modest correlation coefficients with various standard reading tests ranging from .081 to .360.

Although outdated, Pond's procedure seemed worth consideration. In a modified way it became the basis for development of this investigation's Media Use Inventory (MUI).

Pond found as education increased from grade 9 to 12, there (64, p. 251) were "highly significant & coincident gains in the quality of reading, literary acquaintance, & in the skills of reading mechanics".

Pond (64,p.251) also found that...

> A plateau in the growth in the quality of reading apparently exists, in the groups studied, between the tenth and eleventh grades, a transition period from juvenile to the beginning of mature perfermances...

This plateau phenomenon became theoretically important in the present study.*

The Tests of Aesthetic Agreement

Tests of aesthetic agreement placed an emphasis on Ss being able to identify material rated as having aesthetic merit by a n of experts.

Examples are: the Carroll Prose Appreciation Test (15;16); the Squires' Test of Drama Appreciation (75); & the Progressive Education Association of Chicago's Critical-Mindedness in the Reading of Fiction

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*Eberhart (25) used a diary technique to measure reading tastes & found increasing reading appreciation with increasing education from grade 7 to grade 12. Eberhart (25,p.263) found that there was "a relatively sudden appearance in Grade X of an interest in mature fiction." This sudden emergence of mature "tastes" suggests operation of the plateau phenomenon. Reading appreciation levels for each book in Eberhart's study (25,p.259) were determined by consulting the Progressive Education Association's rating lists of the difficulty levels of 1,000 fiction authors classified by subject & maturity level.

1938 experimental form for grades 9 to 12 (10,p.337).*

The Squires' Test of Drama Appreciation was the only test found in the literature which directly dealt with drama appreciation. There were a n of reasons, however, that made its inclusion in the present study design impractical.

Squires' Test (75,p.87) requires that Ss listen to "live" tape recordings of segments of tv plays, then match the dialogue they have heard with photographs taken from these plays. The procedure is highly costly & severely limits the n of people who may be tested at any 1 time.

Secondly, the validation procedure for Squires' Test (75,pp.91-123) is based on its ability to distinguish between drama & nondrama Ss which suggests the Squires' may be more a measure of a person's ability to judge appropriate & inappropriate acting than it is a measure of a person's ability to judge story-line material.

The Carroll Prose Appreciation Test (CPAT) was the only instrument found which provided measurements of aesthetic appreciation for the entire range of Ss studied in this study. It consists of 3 forms: JHS, SHS, & College. The JHS form (15,p.10) has a reported reliability of .70 (n,300).** The SHS form (15,p.6) has a reported test-retest reliability of .71 (n,467) & a Spearman split-half reliability of .71 (n, 300). No reliability coefficients are reported for the college form.

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* A n of aesthetic appreciation tests have been developed to measure appreciation for poetry. These include: Logasa & Wright's 1926 Tests for the Appreciation of Literature for grades 9 to 16, which despite their name (10,p.135) concerned poetry; the 1921 Abbott-Trabue Scales for Judging Poetry, which (1,pp.445-447) asked Ss to indicate likes-dislikes; the 1942 Rigg Poetry Judgment Test, which (1,pp.447-448) asked Ss to indicate which selection he believed was the better poetry.

A miscellaneous group of tests have been designed to measure various attributes relatively closely associated with aesthetic appreciation. These include: the 1923 Van Wagenen English Composition Scale which (1,p.488) provides separate scales for judging a S's writing of exposition, narration, & description; the 1948 Guilford-Schneidman-Zimmerman interest Survey which (1,p.576) has 2 of its 9 categories measuring artistic & linguistic interest; the 1951 Allport-Vernon-Lindzey Study of Values which (1,p.589)has 1 of 6 categories measuring aesthetic values; Hatch's 1942 Test of Creative Writing Aptitude & Ability which (14,p.479) emphasizes style & the 1939 Roback Sense of Humor Test (10,p.90).

** The method of reliability determination for the JHS form of the CPAT isn't reported.

Carroll (15,pp.4-5) reports some empirical evidence for his test. There (16,p.7) is a steady increase of median scores on the CPAT from 1st to 4th year of college. There is some secondary evidence of the test's validity as well.

The S is required to rank 4 prose passages as to their literary merit. The passages supposedly represent 4 levels of aesthetic appreciation; 1 being selected from excellent quality books, another from poor quality books, a 3rd from less literary magazines, & the 4th being a mutilation of passages from pulp fiction. The alternates were judged by literary critics, high school & college English instructors, & only those selections where a consensus of opinion in absolute agreement with the source were included. Carroll argues this procedure represents a form of validation.

A copy of a sample item from the Carroll Prose Appreciation Test is reproduced in Fig. 2 on page 40 . A sample copy of the CPAT's college form answer sheet with instructions is reproduced in Fig. 3 on page 41.

Summary of tests of aesthetic appreciation. The CPAT seemed the most feasible validation criterion for the proposed PCT.* The Inventory of Satisfactions Found in Reading Fiction & development of a Media Use Inventory based on Pond's technique seemed feasible for supplementary correlation comparisons with the PCT. Squires' Test seemed too impractial for inclusion in the present study.

Since there was no test directly measuring tv preferences, the need to develop even a primitive instrument directly associated with tv preferences to compare PCT scores with seemed paramount.

A final note on the CPAT. In using the CPAT instead of Squires' Test the following argument seemed relevant. Natural aesthetic appreciation probably develops with age & experience (like native intelligence) while aesthetic sophistication develops with formal learning (like academic knowledge). Any test attempting to measure the former, natural aesthetic appreciation, should not contain items highly dependent on formal dramatic education for their answers. The analogy to standard intelligence testing is obvious. The CPAT seems more a measure of native aesthetic appreciation, whereas the Squires' seems more a measure of aesthetic sophistication.

Summary

Review of the literature suggested sufficient support for the general assumption that increasing age or education would, in general be paralleled by increasingly more mature aesthetic appreciation.

The major variants seemed to be: action...nonaction; predictability ...unpredictability; informative...noninformative; realistic... unrealistic; & emotional identification...emotional detachment.

---

*The Preference Choice Test developed in this study is referred to throughout as the PCT.

Fig. 2. Sample Carroll Prose
Appreciation Test Item.

AN INTERIOR

A

I went with the little maid into a gorgeously decorated bed room, all of cream color and light blue that blended prettily. The bed was a great, wide affair of beautifully carved and ornamented wood, painted creamy white with blue and gold trimmings. There was a wonderful bureau and a dressing table to match, and in one corner of the room a mirror that went from floor to ceiling. I had to hold my breath.

B

Lollie had never seen such a pretty room, and it made her gasp to see how pretty the furniture was, as well as how pretty the rugs were, and the curtains at the windows and the pictures on the wall, but what she really liked best was that furniture, for it looked comfortable as well as pretty, and she knew it must have cost hundreds and hundreds of dollars. She wished she could live and die in that one room, it was so pretty.

C

An air of Sabbath had descended on the room. The sun shone brightly through the window, spreading a golden lustre over the white walls; only along the north wall, where the bed stood, a half shadow lingered...The table had been spread with a white cover; upon it lay the open hymn book, with the page turned down. Beside the hymn book stood a bowl of water; beside that lay a piece of white cloth...Kjersti was tending the stove, piling the wood in diligently...Sorine sat in the corner, crooning over a tiny bundle; out of the bundle at intervals came faint, wheezy chirrups, like the sounds that rise from a nest of young birds.

D

Major Prime had the west sitting-room. It was lined with low bookcases, full of old, old books. There was a fire-place, a winged chair, a broad cough, a big desk of dark seasoned mahogany, and over the mantel a steel engraving of Robert E. Lee. The low windows at the back looked out upon the wooded green of the ascending hill; at the front was a porch which gave a view of the valley.

The subject ranks the four selections in order of literary merit. In this item, the correct order is: 1-C, 2-D, 3-A, 4-B.

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Fig. 3. Sample Answer Sheet for
Carroll Prose Appreciation Test
(College Form)

Name________________________ Date________________________
Age: Under 21 ____, Over 21 ____
Sex: Male ____, Female ____.
Year: Freshman____ Junior ____
Sophomore____ Senior ____ Grad ____
Class ____________
Instructor: ______________

. . . .

DIRECTIONS

Read each set of selections carefully. Then choose the selection which you consider has the most literary merit, the one second in value, the one third, and the one fourth. Now in the column below, bearing the name of the set which you have just read, write 1 opposite the letter of your first choice, 2 opposite your second choice, 3 opposite your third choice, and 4 opposite your fourth choice. Be sure that you put your answers under the right set title. For example, if on set XX your first choice were C, second Choice D, third Choice B, and fourth choice A, you would record your judgment as follows:

	XX
A	4
B	3
C	1
D	2

PUT YOUR ANSWERS ON THIS PAGE -- DO NOT WRITE IN THE BOOKLET

. . . .

A FIRE	SPRING	AN INTERIOR	A WOMAN	A MAN	HOMECOMING	TRYST
A____	A____	A____	A____	A____	A____	A____
B____	B____	B____	B____	B____	B____	B____
C____	C____	C____	C____	C____	C____	C____
D____	D____	D____	D____	D____	D____	D____

LITERARY CRITICISM	DELIRIUM	REMARKS TO A SON	SUNSET	A WIND	TWILIGHT	SUNRISE
A____	A____	A____	A____	A____	A____	A____
B____	B____	B____	B____	B____	B____	B____
C____	C____	C____	C____	C____	C____	C____
D____	D____	D____	D____	D____	D____	D____

PUT YOUR ANSWERS ON THIS PAGE -- DO NOT WRITE IN THE BOOKLET

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The review suggested that no comprehensive theory tied any of the variants into a totally, meaningful framework. The most comprehensive theory was adult discount theory & its extension seemed necessary.

Review also suggested that no comprehensive content analytic framework had been developed either. Various content analytic studies suggested many practical considerations & suggested that any comprehensive content analytic model must focus on, at least, 3 primary factors of content: character, goals, & values.

Review suggested the CPAT should be the primary validation criterion; the Inventory of Satisfactions Found in Reading Fiction & a modified form of Pond's inventory (Media Use Inventory) should be used for secondary correlation study. The need for development of a test directly measuring tv preferences was also underlined (Improvised Programs Test).

II

INTERVIEW, QUESTIONNAIRE, & SURVEY ANALYSIS

After completion of the review of the literature, the 2nd phase of the study involved determining: the general tv drama preferences of JHS, SHS, & college Ss* by administration of questionnaires & interviews, & checking the generality of the tv drama preferences suggested by the questionnaire & interview analysis by administration of a tv attitude survey (TAS). A list of the questions asked on the questionnaire may be found in Fig. 4 on pages 43-46 ; the interview form (JHS form)** is in Fig. 5 on pages 46-51 ; & the TAS is in Fig. 6 on pages 51-54.

The specific purposes of the interview, questionnaire, & survey analyses were: (a) to check the appropriateness of variants suggested by review of the literature; (b) to gain insights into possible new variants which might affect the development of preference choice; (c) to suggest concepts which could become foundations for a theory of preference choice; & (d) to provide the basis for establishment of an item pool for a test to measure differences in preference choice.

---

*Education was chosen as the criterion basis throughout this entire study rather than age primarily for convenience. Ss were automatically sorted into educational levels through the testing process. Using age as the criterion basis would have involved resorting Ss into age categories. It seemed reasonable to use education at this early investigative stage as a criterion. A complete breakdown of Ss used in each phase of the study was made & less than 10% of Ss weren't of the modal age group for their given age (the majority of grade 7's were 13, etc.).

**The SHS & college forms are identical to JHS form.

Fig. 4. Questions Asked on Television-Movie Questionnaire: JHS Form

1. List several movies that you enjoyed watching the most in the past year or so. If you cannot remember the name of the movie, write down the general theme or story of what the movie was about. (These can be movies that you either saw on television or at a theatre.)

2. What was it about each movie that made you enjoy it?

3. List several movies that you enjoyed watching the least in the past year or so.

4. What was it about each movie that made you dislike it?

5. List several television programs that tell a story that you enjoyed watching the most in the past year or so. If you cannot remember the name of the program, write down the general theme or story of what the program was about.

6. What was it about each television program that made you enjoy it?
7. List several television programs that you enjoyed watching the least in the past year or so.

8. What was it about each television program that made you dislike it?

9. What kind of stories would you like to see on television?

10. Tell something about the story of a book you most enjoyed reading in the past year or so. What was it about the book that you enjoyed?

11. List several television cartoons that you particularly enjoy watching?

12. What is it about these cartoons that you enjoy?

13. What television cartoons do you dislike watching?

14. What is it about these cartoons that you dislike?

Domographic Data Asked:

I am ______ years old.
I am in grade ______.

I am ☐ a boy, ☐ a girl.

I watched television for _____ less than 1 hour yesterday.
_____ 1 to 2 hours yesterday.
_____ 2 to 3 hours yesterday.
_____ 3 to 4 hours yesterday.
_____ 4 to 5 hours yesterday.
_____ more than 5 hours yesterday.
I usually watch television for _____ hours in an average day.

Thank you.

Questions Asked On
Television-Movie
Questionnaire
SHS & College Forms: Type I

1. List several movies that you enjoyed watching the most in the past year or so. If you cannot remember the name of the movie, write down the general theme or story of what the movie was about. (These can be movies that you either saw on television or at a theatre.

2. What was it about each movie that made you enjoy it?

3. List several movies that you enjoyed watching the least in the past year or so.

4. What was it about each movie that made you dislike it?

5. List several television programs that tell a story that you enjoyed watching the most in the past year or so. If you cannot remember the name of the program, write down the general theme or story of what the program was about.

6. What was it about each television program that made you enjoy it?
7. List several television programs that you enjoyed watching the least in the past year or so.

8. What was it about each television program that made you dislike it?

9. What kind of stories would you like to see on television?

10. Tell something about the story of a book you most enjoyed reading in the past year or so. What was it about the book that you enjoyed?

11. What do you think is "wrong" with the stories, characters, etc., portrayed on present-day television programs in general?

12. What do you think is "good" about present-day television programs in general?

Demographic Data Asked:

My age is: 15-18 ___
19-21 ___
Over 21 ___

Grade: 10-12 ___
Freshmen ___
Sophomore ___
Junior ___
Senior ___
Graduate ___

Sex: male ___
female ___

Questions Asked On
Television-Movie
Questionnaire
SHS & College Forms: Type II

1. List several television programs that tell a story that you particularly enjoyed watching in the past year or so. If you can not remember the name of a program, write down the general theme or story of what the program was about.

2. What was it about each television program that you enjoyed?

3. Why do you think you enjoyed each program?

4. List several television programs that tell a story that you did not enjoy watching in the past year or so.

5. What was it about each television program that you did not enjoy?

6. Why do you think you did not enjoy each program?

7. List several movies that you particularly enjoyed watching in the past year or so. If you can not remember the name of the movie, write down the general theme or story of what the movie was about. (These may be movies that you either saw on television or at a theatre.)

8. What was it about each movie that you enjoyed?

9. Why do you think you enjoyed each movie?

10. List several movies that you did not enjoy watching in the past year or so.

11. What was it about each movie that you did not enjoy?

12. Why do you think you did not enjoy each movie?

13. What kind of stories would you like to see on television?

14. List a couple of books you particularly enjoyed reading in the past year or so.

15. What was it about each book that you enjoyed?

16. Why do you think you enjoyed each book?

17. What do you think is "wrong" with the stories, characters, etc., portrayed on present-day television programs in general?

18. What do you think is "good" about present-day television programs that tell a story?

Demographic Data Asked:

My age is: 15 & Under___
16___
17___
18___
19___
20___
21___
Over 21___

Grade:
10___
11___
12___
Freshman___
Sophomore___
Junior ___
Senior ___
Graduate ___

Sex: Male ___
Female ___

Fig. 5. Sample Open-ended Interview Form

Open-ended Interview
(Junior High School)

The interviewer should use discretion in administering the interview to the 12-to-14 year group. If the subject becomes restless or tired, the interviewer should feel free to terminate the interview before completion of three *likes* and two *dislikes*. On no occasion should the interview exceed 40 minutes for any 12 to 14-year-old.

Interview No. ________

Remember to place corresponding number on Sheet 1.

Outline For Open-ended Interviews

I would like to ask you a few questions concerning your opinions and feelings about television drama. I am particularly interested in what you *think about* plays, stories, comedies, and late movies -- in fact, what you think about any television show that tells a story, whether fact or fiction.

First, here is a list of current television programs. / HAND SUBJECT SHEET 1 / I am interested in the programs you presently *particularly* like or *particularly* dislike. Would you indicate the t.v. programs that you like the *most* and the tv programs that you like the *least* by placing a check in the appropriate column. Mark only those programs that you presently *particularly* like or dislike.

Interviewer: Do NOT comment and do NOT express any opinion concerning any of the t.v. programs.

Allow ample time for the subject to indicate his likes and dislikes. When the subject has completed Sheet 1, ask:

Allow time for the subject to indicate his likes and dislikes. When the subject has completed Sheet 1, ask:

Would you now place an "R" beside those programs you watch relatively regularly.

Allow ample time for the subject to indicate those programs he regularly watches. When the subject has finished, take Sheet 1 back. In proceeding through the questionnaire, select those programs the subject has indicated as particularly liking/disliking and which the subject has indicated as watching regularly.

Interviewer: Be as permissive as you can in allowing the subject to discuss his likes-dislikes. Remember the object of the interview is to gain insights into the subject's perceptions of t.v. drama. Do not be afraid to deviate from the standard format to pursue a "lead" if one offers itself.

1a. Now I notice you like ________ (name of program)_________.
What is it about this program that you like?

PROBE whenever the subject does not make his meaning clear by asking for examples or a re-wording.

PROBE for the reasons behind the subject's likes-dislikes by asking: Why do you think you....?

For each program ask the following probe questions, if the subject does not volunteer information....

What about the...

story itself or plot?	____	pace?	____
characters--		topic?	____
the actors, actresses?	____	authenticity?	____
their roles?	____	the values	
the setting?	____	expressed?	____

BE SURE to probe for further clarification and additional material whenever the subject's answers are unique, original, or giving promise of new leads.

1b. Is there anything you do not like about ____(name of program)___?

____

____

____

____

PROBE for the reasons behind the subject's likes-dislikes by asking: Why do you think you...?

____

1 c. Can you remember any story on ____(name of program)____ that you particularly liked? If you can't remember the name of the story just tell me what you remember about the theme of the story.

____

____

After recording the theme of the story, ASK:

What did you like about this particular story?

____

____

Why do you think you liked.....?

____

____

1 d. Now, can you remember any story on ____(name of program ____ that you particularly disliked or felt was not up to the general standard of stories on ____ (name of program) ____? (ADD ONLY if necessary: If you can't remember the name of the story, just tell me what you remember about the theme of the story.)

____

____

What did you dislike about this particular story?

____

____

Why do you think you disliked.....?

____

____

Questions 2 & 3 are inserted here in the original interview forms. Questions 2 & 3 are identical to question 1.

4 a. Now, let us look at a couple of programs you dislike _____(name of program) _____. What is it about this program that you dislike?

PROBE whenever the subject does not make his meaning clear by asking for examples or a re-wording.

PROBE for the reasons behind the subject's likes-dislikes by asking: Why do you think you....?

If the subject does not volunteer information, ask:

What about the...

story itself or plot? ____
characters--
the actors, actresses? ____
their roles? ____
the setting? ____

pace? ____
topic? ____
authenticity? ____
the values expressed? ____

BE SURE to probe for further clarification and additional material whenever the subject's answers are unique, original, or giving promise of new leads.

4b. Is there anything you like about _____(name of program) _____?

PROBE for the reasons behind the subject's likes-dislikes by asking: Why do you think you...?

4 c. Can you remember any story on _____(name of program)_____that you particularly disliked? (ADD if necessary: if you can't remember the name of the story, just tell me what you remember about the theme of the story.)

What did you dislike about this particular story?

Why do you think you disliked....?

4 d. Now, can you remember any story on _____ (name of program)_____ that you liked or felt was above the general standard of stories on _____ (name of program) _____? (If necessary, ADD: If you can't remember the name of the story, just tell me what you remember about the theme of the story.)

What did you like about this particular story?

Why do you think you liked....?

Question 5 is inserted here in the original interview forms. Question 5 is identical to question 4.

RECORD:

Subject's sex: Male ____
Female ____
Subject's age: 12 ____
13 ____
14 ____
over 14 ____
Subject's grade: 7 ____
8 ____
9 ____

/Thank subject for his/her cooperation./

Time interview began ____
Time interview ended ____

Total Interview Time ____

____
(interviewer's name)

Fig. 6 Sample Television Attitude Survey

SHS Form

Television Attitude Survey

Answer the following questions by putting an "X" in the appropriate space or by writing in a few words.

Name: ________________________

I am: ____ 14: ____ 15; ____ 16; ____ 17; ____18; ____ 19-years-old.

I am: ____ a boy; ____ a girl.

I am in: ____ grade 10
____ grade 11 at ________________________
____ grade 12 (name of your high school)

. . . .

A number of statements concerning television programs are listed below. We want you to indicate whether you agree or disagree with each statement by placing an "X" in the appropriate space. If you agree with a statement, place an "X" in the "A" column. If you disagree with a statement, place an "X" in the "D" column. If you are unable to decide whether you agree or disagree, put an "X" in the "U" (undecided) column.

A	U	D		
___	___	___	1.	I like violence in a television story because violence means plenty of action.
___	___	___	2.	I like television stories about white-collar criminals and crooked businessmen.
___	___	___	3.	If someone is to be killed in a television story, I prefer that person to be a man.
___	___	___	4.	I like television comedies which are set in glamorous surroundings.
___	___	___	5.	I like television story material to be only slightly different from what I know.

A U D

___ ___ ___ 6. I like television stories in which there are three men trying for the attention of one woman.

___ ___ ___ 7. I prefer television stories about Americans rather than television stories about other peoples.

___ ___ ___ 8. I sometimes feel that the heroines in television stories are too pretty.

___ ___ ___ 9. I enjoy being frightened when I watch a television story.

___ ___ ___ 10. I sometimes retell the jokes I hear on television to my friends.

___ ___ ___ 11. I like television stories concerning old-aged people.

___ ___ ___ 12. I like the use of detail in a television story because detail adds an impression of realism to the story.

___ ___ ___ 13. I like Science Fiction television stories if the stories concern current scientific thought and experimentation.

___ ___ ___ 14. I like serials because they keep on going like real life.

___ ___ ___ 15. I like television programs which make me say to myself, "Will he make it?"

___ ___ ___ 16. I prefer television stories about males.

___ ___ ___ 17. I dislike seeing deformed people depicted in a television story.

___ ___ ___ 18. I prefer fast-paced television stories to slow-paced television stories.

___ ___ ___ 19. I like the use of detail in a television story because detail makes the story more informative to me.

___ ___ ___ 20. I like to leave a television story feeling a certain amount of admiration for the writer of the story.

___ ___ ___ 21. I like Science Fiction stories on television if original monsters are portrayed realistically.

___ ___ ___ 22. I like television comedies in which a stupid fellow gets into predicaments through his own stupidity.

___ ___ ___ 23. I like violence in a television story because violence means plenty of gore.

___ ___ ___ 24. There are some television stories which I don't understand.

A U D

___ ___ ___ 25. I like television stories which make me say to myself, "How did he make it?"

___ ___ ___ 26. I like to put myself in the place of the main character when I am watching a television story.

___ ___ ___ 27. I like television stories which have a great deal of talking in them.

___ ___ ___ 28. I sometimes feel morally indignant over material I have seen in a television story.

___ ___ ___ 29. I prefer television stories about females.

___ ___ ___ 30. I like action in a television story.

___ ___ ___ 31. I dislike television stories in which the characters are overly emotional.

___ ___ ___ 32. I like television stories which are set in exotic, far away places.

___ ___ ___ 33. I like to be able to guess the end of a television story before the end comes.

___ ___ ___ 34. I like to be informed as well as entertained when I watch a television story.

___ ___ ___ 35. I like realistic portrayals of life in a television story.

___ ___ ___ 36. I like television stories which deal with important people.

___ ___ ___ 37. I like television stories which show the detailed planning of a bank robbery, a commando raid, or a prison escape.

___ ___ ___ 38. I dislike the use of detail in a television program because detail slows the action.

___ ___ ___ 39. I like characters to change gradually during a television story.

___ ___ ___ 40. I like television stories concerning people in their teens.

___ ___ ___ 41. I often feel excited when I watch television stories.

___ ___ ___ 42. If someone is killed in a television story, I prefer that person to be a woman.

A U D

___ ___ ___ 43. I dislike horror pictures because they are "too" scary.

___ ___ ___ 44. I like television stories which do not explain everything by the end of the story.

___ ___ ___ 45. I like television stories in which the main character uses his intelligence to overcome his adversaries.

___ ___ ___ 46. I sometimes feel that the heroes in television stories are too handsome.

___ ___ ___ 47. I sometimes have a guilty feeling that I am wasting time when I watch television stories.

___ ___ ___ 48. I like television stories in which there are three women trying for the attention of one man.

___ ___ ___ 49. I often talk about television programs I have seen with my friends.

___ ___ ___ 50. I like television stories concerning people in their 20's.

___ ___ ___ 51. I sometimes feel that the heroes in television stories are too brave.

___ ___ ___ 52. If someone is to be killed in a television story, I prefer that person to be an old-aged person.

___ ___ ___ 53. I like television stories in which the hero uses his muscles and agility to overcome his adversaries.

___ ___ ___ 54. I sometimes feel that the heroes in television stories are too wealthy.

___ ___ ___ 55. I like television stories concerning people who are married.

___ ___ ___ 56. In general, I dislike most television stories.

The data was gathered primarily for its suggestive rather than absolute value.[a]

Interview Ss included 22 college journalism student volunteers & 31 JHS & SHS Ss chosen to represent as broad an intellectual cross section of the public school population as possible.[b] Questionnaire respondents included 38 liberal arts college undergraduates, 29 accelerated grade 11 Ss, & 49 average grade 9 Ss.[c] TAS respondents included 93 grade 9 & 10 Ss, 92 grade 11 & 12 Ss, & 48 college liberal arts undergraduates. A comprehensive description of all groups is given in Table 1 on page 56.

4 interviewers (3 female, 1 male) were employed. 2 were unfamiliar with any theoretical developments concerning tv preference choice.[d]

Interviews were of a Rogerian, nondirected, depth nature. In keeping with this search for originality, the interviewers were instructed to allow the S to set the direction of the interview. The interviewer needed only to keep the S from wandering to topics definitely not related to preference choice.

Analysis of the interview & questionnaire material was primarily of subjective impressionistic nature. A tally of spontaneous Rs recorded during the interview was made. The Rs to the questionnaire material were also tallied.

---

[a] Since the interviews were nondirected & the questionnaire was open-ended, there was considerable latitude in how the S could respond. The tallies were counts of spontaneous remarks & shouldn't be considered as being representative of the average S since each S didn't have an equal opportunity of expressing like or dislike for each variant. The TAS compensated for this & allowed a judgment to be made as to the generality of the interview & questionnaire data.

[b] The JH & SH schools were located in a middle class suburban district.

[c] All Ss were Caucasians.

[d] 2 interviewers not familiar with theoretical developments in the field were included to minimize the danger of the E leading the S into topics which might elicit answers favorable to 1 theoretical framework or other. There didn't appear to be any difference in the quality of answers gathered by the 4 interviewers. Answers on the 116 questionnaires, although deficient in quantity of Rs, were qualitatively similar to interview answers. 1 interviewer's answers were deficient in quantity of r. This suggests that further interviewing will require even more rigorous recruitment requirements & more extensive training procedures than were employed. Before commencing interviewing, each E was required to interview the principal E concerning his preference choices. No E was allowed to start interviewing Ss before demonstrating a reasonable standard of interviewing capability.

Table 1

Interview, Questionnaire, & TAS
Groups: By Grade, Sex, & Interviewer

	Interviews			Questionnaires			TAS			
Grade	Male	Female	Total	Male	Female	Total	Male	Female	Total	TOTAL
7	4	2	6	--	--	--	--	--	--	6
8	3	2	5	--	--	--	--	--	--	5
9	2	3	5	28	21	49	13	18	31	85
total	9	7	16	28	21	49	13	18	31	96
10	--	--	--	--	--	--	29	33	62	62
11	5	3	8	12	17	29	21	31	52	89
12	4	3	7	--	--	--	13	27	40	47
total	9	6	15	12	17	29	63	91	154	198
14[a]	6	5	11	7[b]	6	13	--	--	--	24
15	1	4	5	8	7	15	--	--	--	20
16	2	3	5	6[c]	3[b]	9	--	--	--	14
17	1	--	1	--	1	1	--	--	--	2
total	10	12	22	21	17	38	22	26	48	108[d]
TOTAL	28	25	53	61	55	116	98	135	233	402[e]

Interviewer No.	JHS	SHS	College	Total
1	8	7	12	27
2	4	8	--	12
3	4	--	--	4
4	--	--	10	10
Total	16	15	22	53

---

[a] College year denoted by numerical value: 14 = sophomore, 15 = junior, 16 = senior, 17 = graduate.

[b] 2 experimental Ss took the questionnaire home.

[c] 3 experimental Ss took the questionnaire home.

[d] College years not differentiated for TAS administration. College subtotals are only for interview & questionnaire phase.

[e] For analysis, interview & questionnaire data divided into JHS, SHS, & college groupings; TAS data divided into grade 9-10, grade 11-12, & college groupings. Comparison groups for TAS were: 42 males, 51 females for grade 9-10 group; 34 males, 58 females for grade 11-12 group, 22 males, 26 females for college group.

Results & Tentative Conclusions

Results & conclusions concerning interview, questionnaire, & Television Attitude Survey (TAS) administrations seemed most adequately summarized under the headings: (1) informative..noninformative variant; (2) action...nonaction variant; (3) childish...adult variant; (4) predictability... unpredictability variant; (5) realism...unrealism variant; (6) emotional identification; (7) a special case: comedy; & (8) specific technical considerations.

Interview, questionnaire, & TAS analysis suggested that, in general, as education increases: (a) the demand for tv drama with information of an abstract kind increases; (b) the demand for tv drama with action of a psychological or social nature increases and demand for tv drama with action of a physical nature decreases; (c) the demand for adult tv drama increases; & (d) the demand for realistic tv drama increases & the demand for unrealistic tv drama decreases.

There were also indications that emotional components such as age, sex, & value identification were important in considerations of preference choice. No conclusions were possible concerning the predictability or unpredictability of a tv drama.

Informative..Noninformative Variant

Information refers to the overtly perceived information in a drama's content. It doesn't refer to the covert informative aspects of a drama (the somewhat "unconscious" learning "bit by bit" of story plot structure).

The interview & questionnaire data didn't support the increasing education, increasing demand for information hypothesis suggested by Lazarsfeld & Dinerman (53), Wolf & Fiske (85) & Bullough (9): 33.8% JHS, 95.5% SHS, 76.7% college Ss spontaneously mentioned a desire for informative content.

TAS data suggested that information was an education-related variant: 78.5% grade 9-10, 80.2% grade 11-12, 91.7% college Ss preferred informative content.

Interview & questionnaire data suggested that the demand for practical information may be negatively related to education (13.9% JHS, 6.8% SHS, 8.3% college Ss spontaneously mentioned desiring information for present or future use); whereas the demand for esoteric information (information for information's sake) may be positively related to education (18.5% JHS, 36.4% SHS, 43.3% college Ss spontaneously mentioned desiring information for information's sake).

Subjective analysis of the interview and questionnaire material suggests that teenagers may proceed through 3 phases of informational development: (1) an early stage (grades 7 & 8; ages 12 & 13) characterized by a desire for drama which gives specific practical information about how to do things in the present (how to play a certain game, what to do at camp,); (2) an intermediate stage (grades 9, 10, & 11; ages 14, 15, & 16) characterized by a desire for drama which gives general practical information about future teenage life (what their future career may be like, hints on how to "handle oneself" on a date); (3) a 3rd stage (grade 12 & college level; age 17 & older) characterized by a desire for drama which gives academic-like information about timely controversies & background information on important problems* (10.8% JHS, 11.4% SHS, 23.3% college Ss spontaneously mentioned a preference for timely controversy or background information).**

Subjective analysis of the interview & questionnaire material also suggested that Ss at all educational levels had a certain amount of practical use for the tv drama they viewed; that is, a few Ss at all educational levels spontaneously mentioned that they discussed the tv dramas they viewed with their friends.*

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*There is a confounding factor. Well-educated persons are expected to want to view "informative" drama "for information's sake". The great n of spontaneous mentions by the college Ss may only indicate their wish to express an expected r rather than any true motivational patterning. The interview & questionnaire data suggested that well-educated persons may also feel guilty if they watch too much "light" tv drama; 1 JHS, 1 SHS, & 4 college Ss spontaneously mentioned that they sometimes felt they were wasting their time while watching a tv drama. TAS data suggested that increasing education is paralleled by an increasing tendency to feel one is wasting time viewing tv drama (33.3% grade 9-10, 58.2% grade 11-12, 77.1% college Ss felt they sometimes wasted time viewing tv drama).

**This data must be severely tempered with the knowledge that the college sample was primarily composed of journalism students. It should also be noted that occasionally a person may be attracted to a drama because it impinges on some extreme special area of knowledge that he is interested in. One interview S mentioned that he viewed every movie & tv program, read every book & article-fiction or otherwise -- on the African campaign of WWII. He explained that the campaign was a hobby of his -- that he had drawn elaborate day-by-day maps to outline the various battles, etc.

TAS data suggested that discussion of tv drama declines with education: (a) 89.2% grade 9-10, 80.2% grade 11-12, 58.3% college Ss indicated that they often talked about tv dramas they had seen; (b) 83.9% grade 9-10, 72.5% grade 11-12, 68.7% college Ss indicated that they often retold jokes they had recently heard while viewing tv drama.

TAS data suggested that as education increases, there is a definite demand for serious informative dramatic content: (1) 38.7% grade 9-10, 59.8% grade 11-12, 64.6% college Ss preferred science fiction based on scientific fact: (2) 60.2% grade 9-10, 59.8% grade 11-12, 75.0% college Ss preferred detail because it was informative; & (3) 39.8% grade 9-10, 54.4% grade 11-12, 56.2% college Ss preferred tv dramas set in foreign locales.**

Conclusions concerning informative content. The interview, questionnaire, & TAS data suggests: information is definitely an important preference choice variant; increasing education is paralleled by an increasing demand for informative content; & use of informative dramatic content changes with education with appeal progressing from an immediate, practical reward, to future-oriented reward, to abstract intellectual reward. The data support: Lazarsfeld & Dinerman's (53) ideas concerning the practical and intellectual use of media content; the possibility of extending Wolf and Fiske's (85) stage concept of preference choice change to teenage Ss; & Bullough's (9) idea of an increasing concern with abstract intellectuality with increasing education.

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*It seems reasonable to assume that peer-group interests exert a certain influence on drama program choice. Everyone is probably acquainted with the person who enlivens each day's conversation with witty remarks gleened carefully from the previous evening's tv comedy offerings, and with the individual who uses ideas from tv dramas he has viewed in his daily serious conversation as well.

**This desire for "exotica" was also prevalent during the interview sessions: a college S said "I like to see how the people of different countries see things"; a grade 11 S said "I like to see war pictures -- to learn what POW camps were really like"; another grade 11 S said "I like to see the different sleuthing techniques...tells me how the police trace a crook down"; a college S said "I like entertainment films with a variety of settings; they tell me about foreign places"; a college S said "I'd like to see more pictures set in different places, not just New York or Paris, but in different locales. I'd like to see how the French peasant lives-or the Arabian nomad".

Action...Nonaction Variant

Interview & questionnaire data stressed the importance of action in any consideration of preference choice (32.3% JHS, 84.1% SHS, 55.0% college Ss spontaneously mentioned preferring an action-oriented drama to a non-action-oriented drama). This lent some support to Aristotle's thesis (61) that action was the primary dramatic element.[a]

Interview & questionnaire data supported to a certain extent Brooks & Heilman's argument (6) that increasing aesthetic maturity would be paralleled by an increasing demand for psychological or social action & a decreasing demand for action of a purely physical nature (21.5% JHS, 9.1% SHS, 1.7% college Ss preferred physical action; 10.8% JHS, 75.0% SHS,53.3% college Ss preferred psychological action;but 15.4% JHS, 4.6% SHS, 1.7% college Ssdisliked psychological action).

TAS data definitely supported Aristotle's argument concerning the importance of action (91.4% grade 9-10, 91.3% grade 11-12, 89.1% college Ss preferred action to nonaction).

A n of TAS questions dealt to a certain extent with the Brooks & Heilman (6) postulate of increasing education, increasing demand for psychological action. In general, the data tended to support Brooks & Heilman's postulate, but the data didn't exclusively support the postulate, by any means.

Supporting the postulate were the data that: (a) 77.4% grade 9-10, 79.1% grade 11-12, 91.7% college Ss preferred the hero to use intellect to beat the villain; (b) 49.5% grade 9-10, 44.6% grade 11-12, 35.4% college Ss preferred the hero to use muscles or agility to beat the villain[b]; (c) 35.9% grade 9-10, 28.9% grade 11-12, 26.0% college Ss preferred violence because of its action, whereas 33.8% grade 9-10, 51.1% grade 11-12, 60.9% college Ss disliked violence because of its action; & (d) 54.4% grade 9-10, 59.3% grade 11-12, 68.7% college Ss didn't dislike detail because it slowed the action.

Not supporting the postulate were the data that: (a) 7.5% grade 9-10, 15.4% grade 11-12, 10.4% college Ss disliked detail because it slowed the action; (b) 34.4% grade 9-10, 35.9% grade 11-12, 35.4% college Ss prefer white collar crime dramas[c]; (c) 39.5% grade 9-10, 21.7% grade 11-12,

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[a] The action...nonaction variant seems akin to De Boer (22), Ruckmick & Dysinger (24), & Freidson's (35) ideas concerning excitement.

[b] The %'s are not additive since 2 separate questions were asked. It is conceivable that a certain n of Ss could equally prefer the hero to win by intellectual or muscular-agility means.

[c] This data refutes Brooks & Heilman's postulate if one assumes that preference for white collar crime is correlated with a preference for psychological crime & psychological detection over physical crime & physical detection.

25.0% college Ss preferred dramas with a great deal of talking;[a] (d) 74.2% grade 9-10, 72.8% grade 11-12,[b] 76.6% college Ss preferred a fast-paced drama to a slow-paced drama.

Conclusions Concerning Action...Nonaction Variant

Interview, questionnaire, & TAS data suggested: (a) action...nonaction is an important preference choice variant; (b) as education increases, demand for psychological action appears to increase & demand for physical action appears to decrease; & (c) this increasing demand for nonaction appears to be relative, however, since Ss at all educational levels preferred action (fast-paced drama) to nonaction (slow-paced drama). For convenience of nomenclature, psychological action will be considered nonaction & physical action will be considered action in the remainder of this study.

Childish...Adult Variant

Freidson (35) argued that as education increased from grade 4 to 6, there was an increasing tendency for viewers to consider their present tv behavior as "adult" & their past tv behavior as "childish".

Interview & questionnaire analysis suggested that Freidson's postulate might be applicable to JHS, SHS, & college Ss (18.5% JHS, 22.7% SHS, 23.3% college Ss spontaneously mentioned the material they viewed was "adult" & the material they did not watch was "childish").[c]

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[a] This data refutes Brooks & Heilman's (6) postulate if preference for drama with a great deal of talking meant a preference for verbal rather than physical activity. There is the possibility that some Ss perceived a great deal of talking as meaning the shouting, screaming, arguing, etc., usually associated with a brawling, action-oriented drama.

[b] This data refutes Brooks & Heilman's (6) postulate if preference for a fast-paced drama meant preference for action-filled drama rather than psychological drama. There is the possibility that pace may have no relation to action: a person could prefer a fast-paced drama regardless of whether the drama were action or nonaction oriented. A person could prefer a fast-paced psychological drama to a slow-paced psychological drama & a fast-paced action-oriented drama to a slow-paced action-oriented drama. TAS data showed the majority of Ss at all educational levels preferred action to nonaction.

[c] Another suggestive trend was the data that no JHS or SHS S spontaneously mentioned a preference for abstract material (symbolic or esoteric material), whereas 5 (8.3%) college Ss spontaneously mentioned a desire for abstract material.

JHS Ss who did spontaneously mention their earlier tv. viewing were relatively vehement in their denouncing of these dramas, the amount of emotionalism seemed almost an over-protest.[a]

The TAS had no direct statements concerning the childish... adult variant, but 3 questions did reflect on the childish...adult variant: 60.2% grade 9-10, 52.2% grade 11-12, 37.5% college Ss admitted that there were some tv. dramas they did not understand; 33.3% grade 9-10, 58.2% grade 11-12, 77.1% college Ss indicated that they sometimes felt they were wasting their time while viewing tv dramas; & 8.6% grade 9-10, 15.2% grade 11-12, & 27.7% college Ss disliked most tv dramas.

Predictability...Unpredictability Variant

Data concerning unpredictable material was contradictory. It didn't allow any conclusive decision to be made. Counting of spontaneous mentions of preference for unpredictable material during the interviews revealed 46.2% JHS, 77.3% SHS, 46.7% college Ss spontaneously mentioning a preference for unpredictable material or a dislike of predictable material.[b] There was a subjective impression by the Es, however, that college Ss failed to mention this aspect because they believed it so obvious a factor that it wasn't worth mentioning.[c]

TAS data didn't clarify the issue either. In support of an increasing education, increasing desire for unpredictability postulate were the data that: 53.8% grade 9-10, 58.7% grade 11-12, 75.0% college Ss expressed a dislike for only slightly different material & 39.6% grade 9-10, 48.9% grade 11-12, 56.2% college Ss expressed a preference for unexplained endings. But preference for characters changing as a drama proceeded or preference for guessing a drama's end didn't increase with increasing education (50.0% grade 9-10, 50.5% grade 11-12, 45.8% college Ss preferred characters to change; 37.6% grade 9-10, 25.0% grade 11-12, 33.3% college Ss liked to guess a drama's end).

Realism...Unrealism Variant

As education increased there was an increasing demand for more realistic drama (66.2% JHS, 77.3% SHS, 80.0% of college Ss spontaneously mentioned preference for realistic over unrealistic material) & an increasing demand for more authentic material (10.8% JHS, 15.9% SHS, 18.3% college Ss spontaneously mentioned a preference for authentic over nonauthentic material).

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[a] It is possible that JHS Ss have stopped viewing such "childish" dramas too recently for cognitive comfort.

[b] The same curvilinear effect was found concerning spontaneous mentions of preference for novelty or variety (6.2% JHS, 20.5% SHS, 6.7% college Ss spontaneously mentioned a preference for novelty; 4.6% of JHS, 22.7% SHS, 8.3% college Ss spontaneously mentioned a preference for variety).

[c] When a few college Ss were asked at the termination of the interviews concerning their like/dislike of predictable material, each mentioned a preference for unpredictable drama & several said they didn't mention predictability during the interview because they felt it was so obvious a factor.

TAS data also suggested an increasing demand for realism as education increased: 74.2% grade 9-10, 86.7% grade 11-12, 89.6% college Ss expressed a preference for realistic rather than unrealistic material.

Specific realism considerations. A n of ideas emerged from the interview, questionnaire & TAS administrations concerning certain specific aspects of the realistic...unrealistic variant. These concerned: detail; realistic detail; dramatic acceptability; violence and realism; primary premise & logical character development; realistic relativity; characterization; character-typing; & coincidence.

Detail. Although literary tradition has suggested that realism may be increased by use of detail, the analysis of interview & questionnaire data didn't support the argument that preference for detail would increase with increasing education (7.7% JHS, 18.2% SHS, 8.3% college Ss spontaneously mentioned a preference for detail).

TAS data concerning detail revealed that: the majority of Ss at all educational levels (69.9% grade 9-10, 71.1% grade 11-12, 62.5% college Ss) preferred detail*; the majority of Ss at all educational levels (59.1% grade 9-10, 63.0% grade 11-12, 64.6% college Ss preferred detail for its realistic qualities; the majority of Ss at all educational levels (60.2% grade 9-10, 59.8% grade 11-12, 75.0% college Ss) preferred detail because it was informative; the majority of Ss at all educational levels (54.8% grade 9-10, 59.3% grade 11-12, 68.7% college Ss) didn't dislike detail because it slowed the action.

TAS data thus suggests: preference for detail isn't related to educational status; preference for the realistic quality added to a drama by use of detail isn't related to educational status; preference for the informative aspects added to a drama by use of detail may be related to educational status (increasing educational status, increasing preference); & dislike of detail because of its slowing effect on the action of a drama may be related to educational status (increasing educational status, decreasing dislike).

Realistic detail. It is often accepted by creative writers that use of real names, places, & events increases the realism of a fictional story.** Subjective analysis of interview & questionnaire data suggested that this assumption might be valid. The only quantitative data reflecting on this assumption was on the TAS where 38.7% grade 9-10, 59.8% grade 11-12, 64.6% college Ss preferred science fiction based on scientific fact.[a]

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*A preference for detail is dependent, of course, on whether the material being detailed holds any interest for the S. If a S is totally disinterested in the topic being detailed, additional detail will not increase its attractiveness, but will increase its unattractiveness.

**In an indirect sense, the interview-questionnaire data that 4.6% JHS, 9.1% SHS, 13.3% college Ss preferred dramas depicting the "average guy in the average situation" suggests an increasing education, increasing demand for realism possibility.

Dramatic acceptability. Subjective analysis of interview & questionnaire data suggested that Ss at all levels are willing to accept the idea that a drama must be, of necessity, more dramatic than everyday life.[b] A faithful portrayal of everyday life would be too routine.[c] Most Ss conceded that during a tv season more exciting things would happen to a program series hero than could ever possibly happen to 1,000 people in the same occupation in a lifetime. Several Ss noted that this was of little consequence as long as each episode in itself was realistic. Each program is probably judged in a certain "relative" isolation.[d]

As regards serials, TAS data suggested that preference for serials because they are on-going like real life diminishes with education (40.9% grade 9-10, 27.2% grade 11-12, 14.6% college Ss preferred serials because they on-going like real life).[e]

Violence & realism. Realistic portrayal of violence may add to a drama's appeal or may detract from its appeal. A few interview & questionnaire Ss at each grade level spontaneously expressed a dislike for violence (4.7% JHS, 2.3% SHS, 11.7% college Ss) & a few interview & questionnaire Ss spontaneously expressed a preference for violence (no JHS, 11.7% SHS, 5.0% college Ss).

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[a] Preference for documentaries &/or biographies seemed to increase with education to a certain extent (3.1% JHS, 18.2% SHS, 16.7% college interview & questionnaire Ss spontaneously mentioned liking either documentaries or biographies or both).

[b] No counts were made since this question was deliberately asked near the termination of the last 15 interviews.

[c] Everyday life doesn't constitute a story. A writer organizes a "reality" in dramatic time order by selecting certain aspects of life experience for scene & other aspects for summary. If the writer is successful, this selection leads to a pattern which is perceived as "reality" by the reader or viewer.

[d] There is probably a generalized effect from viewing 1 drama program to viewing another in the same series. When asked, Ss at all educational levels reported that they didn't watch dramas they dislike more than once or twice. Most Ss indicated making the like-dislike decision on 1st viewing. There is probably a similar generalized judgment effect carrying across programs of similar type. If a person watches a doctor program (Dr. Kildare) & likes it, he will probably be encouraged to watch another doctor program (Ben Casey).

[e] This data must be tempered by the conclusion made by 2 of the 4 Es during the study's interview phase. These 2 Es felt that college Ss judged serials primarily on the basis of their predictability (feeling serials were too monotonous & predictable) & didn't therefore ever reach the "stage" of making reality judgments about serials. The other 2 Es didn't draw any conclusions concerning college Ss reactions to serials.

The TAS included several questions concerning violence. The questions probed the idea that violence could be dissected into action (motion of a character throwing a punch) & gore (fist mashing victim's nose, drawing a claret of blood).*

Although the appeal of action was relatively equal at all age levels (91.4% grade 9-10, 91.3% grade 11-12, 89.1% college Ss preferred action to nonaction), the appeal of violence for its action appeared related to education (35.9% grade 9-10, 28.9% grade 11-12, 26.0% college Ss preferred violence for its action); 33.8% grade 9-10, 51.1% grade 11-12, 60.9% college Ss disliked violence for its action). The appeal of violence for its gore also seemed related to education (21.5% grade 9-10, 17.4% grade 11-12, 2.1% college Ss preferred violence for its gore; 54.8% grade 9-10, 59.8% grade 11-12, 85.4% college Ss dislike violence for its gore). This data suggests that as education increases, there is an increasing dislike for both the action & gore aspects of violence.

At each educational level, there also appears to be more rejection of the gore component than the action component: of grade 9-10 Ss, 35.9% preferred action while 21.5% preferred gore & 33.8% disliked action while 54.8% disliked gore; of grade 11-12 Ss, 28.9% preferred action while 17.4% preferred gore & 51.1% disliked action while 59.8% disliked gore; of college Ss, 26.0% preferred action while 2.1% preferred gore & 60.9% disliked action while 85.4% disliked gore.

Primary premise & logical character development considerations.* A judgment concerning the realistic aspects of the entire development of a dramatic plot & a judgment concerning the realistic aspects of the primary premise upon which a dramatic plot rests may be quite different psychological decisions. Technically, a realistic dramatic plot may be based on a totally unrealistic primary premise (existence of a lost world of prehistoric creatures) or an unrealistic dramatic plot may be based on a realistic primary premise (the unrealistic dramatic plot of situational comedies based on everyday American life).

Interview & questionnaire data suggested that as education increased there is an increasing willingness to accept the primary premise: 16.9% JHS, 9.1% SHS, 3.3% college Ss spontaneously mentioned rejecting a drama as unrealistic because of its primary premise; 7.7% JHS, 9.1% SHS, 15.0% college Ss spontaneously mentioned a willingness to accept a drama's primary premise regard-

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*Gore is probably in itself quite distasteful to normal people. A realistic portrayal of true-to-life violence wouldn't probably appeal to many people (an accurate film account of what happens when a .45 slug hits human flesh would be distasteful, not appealing). Violence seems to be portrayed in a bland fashion in most tv dramas -- vivid black eyes, bleeding noses, battered mouths are rarely presented in violence dramas preferred by JHS Ss. Instead these programs display great amounts of action violence -- continual fights, but unscathed hero; classic falls, but no close-up of victim thudding bloodily into the turf -- the appeal seems to stem more from rapid, acrobatic action than from gore. The reason why JHS Ss prefer these dramas may primarily be their action rather than

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less of its unrealistic elements and to suspend judgment concerning the realistic aspects of the drama until the plot began to unfold. No question directly concerning primary premise considerations was included on the TAS.

After a viewer has made a judgment as to the reality or unreality of a story's primary premise, the next reality consideration made by a viewer probably concerns the perception of the reality or unreality of a plot's development. This consideration is dependent to a certain extent on the viewer's perception of the logic or illogic of character development.*

Interview & questionnaire data suggested that as education increased, there was an increasing preference for logical character behavior or realistic plot development (4.6% JHS, 9.1% SHS, 16.7% college Ss spontaneously mentioned a preference for logical character behavior).** The subjective impressions of these Ss' perceptions by the Es was that these Ss seemed willing to accept a drama's primary premise regardless of its reality or unreality, but seemed to demand a strict adherence to reality considerations during the remainder of the drama. No question directly concerning logical character development was included in the TAS.

This data supports Brooks & Heilman's argument (6) that mature aesthetic taste involves a willingness to accept a drama's primary premise regardless of reality considerations. The data also supports the logical inevitability concept forwarded by Fry (39), Squires (75), Dewey (67), Richards (69), Aristotle (61) Brooks & Heilman (6), & Bullough (9) who argue that mature aesthetic taste involves a reality judgment endorsing a logical "working out" of the "inevitabilities" imposed by the primary premise & rejecting an illogical "working out" of the "inevitabilities" imposed by the primary premise.

Realistic relativity. A complicating aspect of the realism

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gore components. It may appear as if JHS Ss prefer gore only because violence is almost always present in juxtaposition with action.

*Although accomplished by artistic rather than scientific means, the dramatist does nevertheless define his characters & the situation they are in during the opening scenes of the play. In essence, this is the primary premise. Judgments concerning the reality or unreality of the remainder of the play may be exclusive of judgments concerning the reality or unreality of the primary premise.

**A college S discussing The Blood Beast, a science fiction movie, pointed out that the story was unrealistic because the characters reacted to the threat of the Blood Beast in unnatural ways. This S was willing to accept the primary premise -- the existence of a being from outer space which fed on human blood. Once having accepted this premise, however, the S expected the characters in the story to act as if they really confronted a threat imposed by the Blood Beast.

concept is that reality is different for everyone.[a] The average citizen probably doesn't possess sufficient knowledge to ascertain whether doctors portrayed in Ben Casey act like "real" doctors, or whether lawyers in The Defenders act like "real" lawyers. With increasing education, a person may become increasingly familiar with professional groups. This may partially explain why a few college Ss were most vehement in their condemnation of the portrayals of professionals in tv drama: 13.3% college Ss spontaneously mentioned a desire for more realistic portrayals of professionals & 3.3% complained about the manner in which intellectuals were portrayed.

The idea that increasing education might be paralleled by an increasing dislike for overemotional character portrayal was not upheld by interview & questionnaire data or by the TAS data. Interview & questionnaire data revealed that both liking & disliking "emotional" portrayals increased with education: 1.5% JHS, 6.8% SHS, 11.7% college Ss spontaneously mentioned a preference for "emotional" portrayals; & 1.5% JHS, 18.2% SHS, 16.7% college Ss mentioned a dislike for "emotional" portrayals.[b] TAS data suggested that like & dislike of overemotionality was equally prevalent at each educational level: 57.0% grade 9-10. 57.6% grade 11-12, 50.0% college Ss disliked overemotional character portrayals; 24.7% grade 9-10, 25.0% grade 11-12, 17.1% college Ss preferred overemotional character portrayals.

Although contradictory, the data do suggest that any theoretical consideration of preference choice must deal effectively with the problem of emotional appeal.[c]

Characterization. Interview & questionnaire data revealed an increasing demand for rounded or mature characters with increasing education: no JHS, 9.1% SHS, 23.3% college Ss spontaneously mentioned a desire for rounded or mature character portrayals; & no JHS, 2.3% SHS, 11.7% college Ss spontaneously mentioned a desire for examination of character emotions and motivations. No TAS questions directly concerned the like/dislike of rounded or mature characters.

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[a] JHS Ss found dramas like Patty Duke very realistic. They reserved judgment concerning dramas such as East Side/West Side, admitting these dramas were more for adults, but usually declining to make a judgment as to their reality aspects. This suggests that Ss may honestly assess their ability to make reality judgments. A certain amount of life experience is probably needed before reality judgments can be made concerning certain program types: 10.8% JHS Ss spontaneously mentioned at least 1 program as more "adult" than their own level of aesthetic taste.

[b] Such contradictory data may be interpreted to, at least, suggest an increasing concern with the portrayal of "emotionality" as education increases, but this wasn't upheld by the TAS data. A confounding factor may be that adult appeal dramas simply contain more portrayals of "emotionality" than non-adult appeal dramas.

[c] Many aesthetic theoreticians dealt with emotional components of dramatic presentation: Bell (2), Croce (67), Dewey (67), Fry (39), Freud (36; 37), Bullough (9), Pepper (67), Tolstoy (79), Hirn (46), Read (67), Richards (70), Brooks & Warren (7).

Interview & questionnaire data suggested that JHS Ss were unconcerned with characterization: no JHS S spontaneously mentioned like or dislike of rounded or mature characters, no JHS S spontaneously mentioned like or dislike of stereotyped characters, only 4 JHS Ss mentioned a like or dislike of logical character development; & only 2 JHS Ss mentioned a like or dislike of overemotional characterization.

Even when asked at the terminal stages of the interview about these specific characterization considerations, the majority of JHS Ss expressed no definite attitudes concerning characterization.

In contrast, college Ss were concerned with characterization (23.3% spontaneously mentioned a preference for rounded, complete characters; 16.7% spontaneously mentioned a preference for consistent, logically-related behavior patterns; 28.3% spontaneously mentioned either liking or disliking the portrayal of emotionality).

Data concerning preference for stereotyped characterization, stereotyped conflicts, & organized plots generally didn't support an increasing education, increasing demand postulate.

No JHS, 1 SHS (2.3%) & 6 (10.0%) college Ss spontaneously mentioned a desire for genuine conflict. This did support an increasing education, increasing demand postulate.

But interview & questionnaire data suggested that SHS Ss preferred organized plots: 3.1% JHS, 34.1% SHS, 8.3% college Ss spontaneously mentioned a preference for organized plots.

Interview & questionnaire data also suggested that stereotyped characterization or stereotyped conflicts may be particularly distasteful to SHS Ss: no JHS, 4.6% SHS, no college S spontaneously mentioned a dislike for stereotyped conflicts; no JHS, 11.4% SHS, 5.0% college Ss spontaneously mentioned a dislike for stereotyped characters.

Conclusions concerning characterization. In general, the data supported: an increasing education, increasing demand for rounded, mature characterization & logical character behavior, & an increasing education, decreasing demand for overemotional characterization postulate.*

Coincidence. Literary tradition suggests that realism will be destroyed by coincidence or deus ex machina techniques in plot construction. Interview & questionnaire data didn't support the argument that increasing education would be accompanied by increasing rejection of such contrived plotting techniques. 6 SHS (13.6%) & 2 college (3.3%) Ss spontaneously mentioned a dislike for coincidence. No JHS S mentioned any concept even approximating coincidence.

The TAS had no comparable questions concerning coincidence or deus ex machina.

Character-typing. Interview & questionnaire data didn't support the idea that with increasing education there might be an increasing demand that the image of the actor or actress fit the role he or she plays. Eleven Ss (4 JHS, 3 SHS, 4 college) felt a drama seemed unrealistic if the image of the actor or actress didn't fit the dramatic role.

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*This supports the logical inevitability ideas forwarded by Fry (39), Dewey (67), Aristotle (61), & Squires (75).

There was a subjective impression obtained by the Es, however, that character-typing might be an education-linked variable; but perhaps at an earlier age than was directly observed during this study.

TAS data suggested that a education increases, emotional identification with tv drama decreases: (a) 52.7% grade 9-10, 59.8% grade 11-12, 39.6% college Ss reported enjoying being frightened; and 20.4% grade 9-10, 22.8% grade 11-12, 43.7% college Ss denied enjoying being frightened; (b) 69.9% grade 9-10, 69.6% grade 11-12, 47.9% college Ss liked to identify; & 14.0% grade 9-10, 17.4% grade 11-12, 35.4% college Ss disliked to identify; (c) 72.0% grade 9-10, 67.1% grade 11-12, 43.7% college Ss reported often feeling excited, & 14.0% grade 9-10, 17.6% grade 11-12, 31.2% college Ss reported not often feeling excited. The majority of Ss at all educational levels (80.6% grade 9-10, 81.5% grade 11-12, 75.0% college Ss) preferred suspense. There was no appreciable difference concerning reactions to horror dramas (12.9% grade 9-10, 11.1% grade 11-12, 16.7% college Ss admitted that horror dramas were "too" scary; while 68.8% grade 9-10, 65.6% grade 11-12, 64.6% college Ss felt horror movies weren't "too" scary.

Emotional Identification

Review of the literature suggested that emotional factors should be operant in determining aesthetic preferences. In general, 2 themes seemed to prevail: the idea that increasing age or education would be accompanied by an increasing emotional detachment; the idea that unconscious emotional determinants affected preference choice (presumably regardless of the viewer's age or education).*

Degree of emotionality experienced. Interview & questionnaire data didn't allow any definite postulate to be advanced concerning the relationship between emotional appeal & preference choice. A major aspect of the problem was an artifact of the methodology used: young Ss probably lack sufficient personal insight & sufficient verbal ability to adequately describe the emotional aspects of their televiewing; the Es weren't sufficiently trained to make the psychoanalytic-like inferences needed in this area; & 1 interview session was obviously totally inadequate time for the excellent rapport needed for deep emotional probing.

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*In general, Bell (2), Rader (67), Croce (67), Lubbock (56), Wolf & Fiske (85), Freidson (35), Bullough (9), Bullough & Ducasse (75), Pepper (67), De Boer (22), Dysinger & Ruckmick (24), Ford (34), & Pond (64) argued an increasing age/education, increasing demand for abstractness. In general, Tolstoy (79), Read (67), Fry (67), Hirn (46), Caudwell (67), Lazarsfeld & Dinerman (53), Bergler (81), Freud (36; 37), Aristotle (67), Dewey (67), Richards (70),Brooks & Warren (7) tended to focus on the emotional attachment aspects.

Nevertheless, a certain n of Ss did spontaneously mention certain emotional aspects of their televiewing: 8.5% expressed a desire for constant danger or excitement; 11.8% expressed a desire for tension; 7.1% admitted experiencing tension; 3.6% expressed a desire to have tension aroused & then dissipated; 7.1% expressed the desire to relax & not be emotionally committed to the play; 8.9% expressed a desire for suspense; 5.3% expressed a desire for a hero; 17.8% wanted to identify with at least 1 character; 5.3% expressed a desire to escape; & 8.9% expressed a desire to feel sympathy for at least 1 character.

As regards to education-related possibilities, only spontaneous statements concerning a desire to relax while viewing tv drama seemed to follow any definite pattern (1.5% JHS, 6.8% SHS, 13.3% college Ss spontaneously expressed a desire to relax).

Emotional Identification Patterns

Interview & questionnaire data suggested that there are, at least, 3 general patterns of emotional identification of viewer with tv drama. These were: age identification; sex identification; & value identification.

Age Identification. Interview & questionnaire data suggested that many viewers wish to view dramas dealing primarily with people of their own age (32.3% JHS, 36.4% SHS, 18.3% college Ss spontaneously mentioned a desire to view same-age dramas). Although only 3.1% JHS & 5.0% college Ss spontaneously expressed a dislike for dramas centering around the aged, subjective analysis of interview & questionnaire data suggested that there might be a tendency for young people (12 to 25-year-olds) to reject material concerning the aged.[a]

TAS data supported the same-age orientation idea (76.3% grade 9-10, 75.8% grade 11-12, 47.9% college Ss preferred dramas about teenagers); suggested there may also be a tendency for teenage Ss to prefer dramas about people just slightly older than themselves (69.9% grade 9-10, 67.0% grade 11-12, 66.7% college Ss preferred dramas about people in their 20's); suggested there may be a tendency for young adults to reject dramas about people just slightly younger than themselves[b] (47.9% college Ss preferred dramas about people in their 20's); supported the old-age rejection idea (63.4% grade 9-10, 52.2% grade 11-12, 56.2% college Ss disliked dramas about old-age people)[c]; & 18.5% grade

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[a] 1 college S summed up his old-age rejection by stating, "No one wants to see the oldness or dependence of this time of life."

[b] This is very difficult to assess since the majority of dramas concerning the very young (10-year-olds) may be very juvenile in story construction.

[c] It will be interesting to investigate the attitudes of older people concerning the portrayal of the aged.

9-10, 17.4% of grade 11-12, & 6.2% of college Ss disliked tv dramas about married people.[a]

However, 7.6% grade 9-10, 5.4% grade 11-12, 12.5% college Ss preferred an old-aged person to be killed. These %'s were considerably lower than the 23.7% grade 9-10, 26.1% grade 11-12, 58.3% college Ss who preferred a man to be killed & were relatively comparable to the 10.8% grade 9-10, 6.6% grade 11-12, 2.1% college Ss who preferred a woman to be killed. This suggests that it may be preferable for the strong (male) to be killed, whereas it isn't preferable for the weak (females, old persons) to be killed.

Interview & questionnaire data suggested a person not only prefers material which relates to his own age group, but he also seems to interpret material which may not necessarily relate directly to his own age group as relating to it. College Ss who spontaneously mentioned liking Mr. Novak, said they liked it because it portrayed the teacher's point-of-view & gave insights into the problems faced by the teaching profession. However, SHS Ss, who spontaneously mentioned preferring Mr. Novak said they liked it because it presented the problems of "real" teenagers.[b] This is essentially perceptive selection.

Sex Identification. Interview, questionnaire, & TAS data suggested that sex identification is less important than age identification.

Results were conflicting.

Interview & questionnaire data suggested: males preferred to view male characters in a male-oriented drama-world; males preferred the 3 woman...1 man drama formula; females preferred to view female characters in a female-oriented drama-world[c]; & females preferred very masculine male leads.

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[a] The educational groups were relatively equal on preference for tv dramas about people who are married: 43.5% grade 9-10, 41.3% grade 11-12, 45.8% college Ss preferred tv dramas about married people.

[b] Another example was a SHS S preferred Peyton Place because it portrayed teenage problems & a college S preferred Peyton Place because it showed the place of parents in children's lives. These examples don't require any deep psychological analysis. Deeper analysis may also be possible. For example: many JHS school girls expressed an extreme liking for The Patty Duke Show. Analysis of the drama's content & the girls' reasons for preferring it suggests the drama satisfies the teenage girl's desire to be both mature & a typical teenager at the same time in that Patty acts the part of 2 teenagers: sophisticated, intelligent, adult-like Cathy & popular, "hep", typical teenager Patty. Analysis of this sort requires the linking of 2 depth assumptions: an assumption concerning the viewer & an assumption concerning the drama. The need for maturity & "typicality" is assumed to be in the viewer & the portrayal of maturity & "typicality" is assumed to be in the drama.

[c] Female preference for female characters in a female-orient-

(cont. on next page)

TAS data suggested the direct opposite to each of these hypotheses: 12.2% males preferred & 41.8% males disliked a male-oriented drama-world; 28.6% of males preferred & 50.0% males disliked the 3 women...1 man drama formula; 20.7% females preferred & 27.4% females disliked a female-oriented drama-world; & 61.2% females believed masculine leads were depicted as being too brave, 38.3% females disliked & 33.1% females preferred the hero to use muscle & agility to triumph, & 70.4% females disliked violence because of its gore while 55.6% females disliked violence because of its action.*

The contradictory data** suggest: the interview-questionnaire sample may have been atypical; the TAS sample may have been atypical; both samples may have been atypical; the 2 samples may have been drawn from different populations; the Es may have elicited inaccurate Rs from the interview Ss or may have drawn an inaccurate set of inferences from interview & questionnaire data; design of TAS questions may have led to an inaccurate interpretation (the Ss weren't asked to choose between a 3 women...1 man format and a 3 men...1 woman format, but were asked 2 separate questions).

No conclusions were derived from this aspect of the study, except the conclusion that further research was needed.

There were a n of TAS questions concerning possible male-female differences in preference choice which were worth considering.

There was an increasing tendency of males to prefer a man to be killed as education increased (23.8% grade 9-10, 38.2% grade 11-12, 50.0% college males preferred a man to be killed) & a decreasing tendency of males to prefer a woman to be killed as education increased (14.3% grade 9-10, 2.9% grade 11-12, & no college males preferred a woman to be killed, while 38.1% grade 9-10, 38.2% grade 11-12, & 59.1% college males disliked woman to be killed).

There appeared to be an increasing tendency for females to prefer a man to be killed as education increased (23.5% grade 9-10, 19.0% grade 11-12, & 65.4% college females preferred a man to be killed).

There was a general tendency for both sexes to prefer a man to be killed & to dislike a woman to be killed (34.7% males & 29.6% females preferred a man to be killed, while 7.1% males & 7.5% females preferred a woman to be killed).

There was a suggestion that females are more realistically-oriented than males: 38.5% females as compared to 25.3% males

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ed world seemed extremely strong at JHS level where 32.1% JHS Ss spontaneously mentioned this preference.

*This data refutes the "female desiring a masculine lead" argument if the assumption is made that a very masculine lead in a drama usually uses violent means to dispose of his foes.

**Males may vicariously enjoy identifying with the sought after male: TAS data showed 17.3% males preferred, 63.3% males disliked; 40.7% females preferred, 39.3% females disliked the 3 men...1 woman format.

felt heroines were too pretty & 44.4% females as compared to 55.6% males felt heroines weren't too pretty; 29.9% females as compared to 20.6% males felt heroes were too handsome; while 48.5% females as compared to 42.3% males felt heroes weren't too handsome; 61.2% females as compared to 34.7% males felt heroes were too brave; while 22.4% females as compared to 40.8% males felt heroes weren't too brave; 29.1% females as compared to 26.5% males felt heroes were too wealthy; while 44.0% females as compared to 37.9% males felt heroes weren't too wealthy.

There was a general tendency for males to prefer violence, action, gore, use of muscles & agility & a general tendency for females to dislike violence, action, gore, use of muscles & agility: 42.6% males & 23.3% females preferred violence for its action while 55.6% females & 33.0% males disliked violence for its action; 18.4% males & 14.2% females preferred violence for its gore while 70.4% females & 53.1% males disliked violence for its gore; 60.8% males & 33.1% females preferred muscles & agility to win while 38.3% females & 10.3% males disliked dramas where muscles & agility won.*

Interview & questionnaire data suggested that females make more statements of a moral character than men do. TAS data supported this idea: 33.3% grade 9-10 females as compared to 19.0% grade 9-10 males; 43.9% grade 11-12 females as compared to 32.4% grade 11-12 males; 46.2% college females as compared to 18.2% college males indicated that they sometimes felt morally indignant over material they had seen in a story.

TAS data concerning male-female comparisons is summarized in Table 2 on pages 74-76.

Value Identification. Subjective analysis of interview & questionnaire data suggested that the viewer's value system was influencial in determining his/her tv drama preference choices.

The main value areas seemed to be: patriotism, intellectuality, hero orientation, morality, & peer group orientation.

Interview & questionnaire data suggested that patriotism may be an education-linked factor: that is, as education increases, tolerance for things foreign increases.

TAS data supported this postulate: 37.6% grade 9-10, 28.3% grade 11-12, 25.0% college Ss preferred viewing Americans; 39.8% grade 9-10, 54.4% grade 11-12, 56.2% college Ss preferred exotic settings.

Interview & questionnaire data suggested that as education increases, demand for intellectuality increases: 1.5% JHS, 4.6% SHS, 18.3% college Ss spontaneously mentioned a preference for the hero to use intelligence to solve his problems.

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*Earlier pretest data & interview-questionnaire data had suggested that college females preferred violence dramas. TAS data refuted this: 15.7% grade 9-10, 17.2% grade 11-12, 3.8% college female Ss preferred violence for gore; 23.5% grade 9-10, 25.0% grade 11-12, 19.3% college female Ss preferred violence for its action.

Table 2

Comparison of Male and Female Responses to Sex-Oriented Items on Television Attitude Survey

			Grade 9-10		Grade 11-12		College		Total	
			n	%	n	%	n	%	n	%
Prefer 3 men to 1 woman	M	A[a]	8	19.0	8	23.5	1	4.5	17	17.3
		U	7	16.7	6	17.6	6	27.3	19	19.4
		D	27	64.3	20	58.8	15	68.2	62	63.3
	F	A	23	45.1	22	37.9	10	38.5	55	40.7
		U	10	19.6	12	20.7	5	19.3	27	20.0
		D	18	35.3	24	41.4	11	42.3	53	39.3
Prefer 3 women to 1 man	M	A	16	38.1	6	17.6	6	27.3	28	28.6
		U	7	16.7	9	26.5	5	22.7	21	21.4
		D	19	45.2	19	55.9	11	50.0	49	50.0
	F	A	21	41.2	19	33.9	3	11.5	43	32.3
		U	9	17.6	10	17.9	5	19.3	24	18.0
		D	21	41.2	27	48.2	18	69.2	66	49.6
Prefer male world	M	A	5	11.9	3	8.8	4	18.2	12	12.2
		U	14	33.3	21	61.8	10	45.5	45	45.9
		D	23	54.8	10	29.4	8	36.4	41	41.8
	F	A	12	23.5	12	21.1	7	26.9	31	23.1
		U	29	56.9	28	49.1	13	50.0	70	52.3
		D	10	19.6	17	29.8	6	23.1	33	24.6
Prefer female world	M	A	13	31.4	9	26.5	5	22.7	27	27.5
		U	18	42.9	20	58.8	12	54.5	50	51.0
		D	11	26.2	5	14.7	5	22.7	21	21.4
	F	A	16	31.4	8	13.8	4	15.4	28	20.7
		U	28	54.9	28	48.3	14	53.8	70	51.9
		D	7	13.7	22	37.9	8	30.8	37	27.4
Prefer man to be killed	M	A	10	23.8	13	38.2	11	50.0	34	34.7
		U	17	40.5	14	41.2	5	22.7	36	36.7
		D	15	35.7	7	20.6	6	27.3	28	28.6
	F	A	12	23.5	11	19.0	17	65.4	40	29.6
		U	27	52.9	20	34.5	4	15.4	51	37.8
		D	12	23.5	27	46.6	5	19.3	44	32.6
Prefer woman to be killed	M	A	6	14.3	1	2.9	0	0.0	7	7.1
		U	20	47.6	20	58.8	9	40.9	49	50.0
		D	16	38.1	13	38.2	13	59.1	42	42.9
	F	A	4	7.8	5	8.8	1	3.8	10	7.5
		U	28	54.9	24	42.1	13	50.0	65	48.5
		D	19	37.3	28	49.1	12	46.2	59	44.0

A = agree; U = uncertain; D = disagree

Table 2 (continued)

			Grade 9-10		Grade 11-12		College		Total	
			n	%	n	%	n	%	n	%
Believe heroines too pretty	M	A	10	23.8	9	26.5	6	27.3	25	25.3
		U	7	16.7	6	17.6	5	22.7	19	19.2
		D	25	59.5	19	55.9	11	50.0	55	55.6
	F	A	22	43.0	21	36.2	9	34.6	52	38.5
		U	5	9.8	15	25.9	3	11.5	23	17.0
		D	24	47.1	22	37.9	14	53.8	60	44.4
Believe heroes are too handsome	M	A	9	22.0	6	17.6	5	22.7	20	20.6
		U	13	31.7	12	35.3	11	50.0	36	37.1
		D	19	46.3	16	47.1	6	27.3	41	42.3
	F	A	16	31.4	16	28.1	8	30.8	40	29.9
		U	9	17.6	13	22.8	7	26.9	29	21.6
		D	26	51.0	28	49.1	11	42.3	65	48.5
Believe heroes are too wealthy	M	A	12	28.6	9	26.5	5	22.7	26	26.5
		U	13	31.0	10	29.5	12	54.5	35	35.7
		D	17	40.5	15	44.1	5	22.7	37	37.9
	F	A	16	32.0	17	29.3	6	23.1	39	29.1
		U	13	26.0	15	25.9	8	30.8	36	27.0
		D	21	42.0	26	44.8	12	46.2	59	44.0
Believe heroes are too brave	M	A	15	35.7	9	26.5	10	45.5	34	34.7
		U	11	26.2	7	20.6	6	27.3	24	24.5
		D	16	42.0	18	52.9	6	27.3	40	40.8
	F	A	32	35.7	38	66.7	12	46.2	82	61.2
		U	7	26.2	9	15.8	6	23.1	22	16.4
		D	12	38.1	10	17.5	8	30.8	30	22.4
Prefer violence for its action	M	A	21	52.5	12	35.3	7	35.0	40	42.6
		U	11	27.5	8	23.5	4	20.0	23	24.5
		D	8	20.0	14	41.2	9	45.0	31	33.0
	F	A	12	23.5	14	25.0	5	19.3	31	23.3
		U	16	31.4	10	17.9	2	7.7	28	21.1
		D	23	45.1	32	57.1	19	73.1	74	55.6
Prefer muscles and agility to win	M	A	28	66.7	19	55.9	12	54.5	59	60.8
		U	9	21.4	10	29.4	9	40.9	28	28.9
		D	5	11.9	4	11.8	1	4.5	10	10.3
	F	A	17	34.7	22	37.9	5	19.3	44	33.1
		U	16	32.7	14	24.1	8	30.8	38	28.6
		D	16	32.7	22	37.9	13	50.0	51	38.3

(Table cont. on next page)

Table 2 (continued)

			Grade 9-10		Grade 11-12		College		Total	
			n	%	n	%	n	%	n	%
Prefer violence for gore	M	A	12	28.6	6	17.6	0	0.0	18	18.4
		U	11	26.2	13	38.2	4	18.2	28	28.6
		D	19	45.2	15	44.1	18	81.8	52	53.1
	F	A	8	15.7	10	17.2	1	3.8	19	14.2
		U	11	21.6	8	13.8	2	7.7	21	15.7
		D	32	62.7	40	69.0	23	88.5	95	70.4
Feel morally indignant	M	A	8	19.0	11	32.4	4	18.2	23	23.5
		U	20	47.6	16	47.1	5	22.7	41	41.8
		D	14	33.3	7	20.6	13	59.1	34	34.7
	F	A	17	33.3	25	43.9	12	46.2	54	40.3
		U	23	45.1	17	29.8	6	23.1	46	34.3
		D	11	21.6	15	26.3	8	30.8	34	25.4

College Ss preferred programs in which mature characters used intelligence & ability to solve their problems (as opposed to pure physical prowess); & tended to dislike programs portraying stupidity, mad scientists, drunken newspapermen, overemotional professionals, transformations of normally intelligent persons into beasts, etc.*

TAS data generally supported these ideas: 77.4% grade 9-10, 79.1% grade 11-12, 91.7% college Ss preferred the hero to use intelligence to defeat his foe, while 49.5% grade 9-10, 44.6% grade 11-12, 35.4% college Ss preferred the hero to use muscle & agility to win; 72.0% grade 9-10, 59.8% grade 11-12, 39.6% college Ss preferred a stupid character in a comedy, while 16.1% grade 9-10, 22.8% grade 11-12, 41.7% college Ss disliked a stupid character in a comedy; & 38.7% grade 9-10, 59.8% grade 11-12, 64.6% of college Ss preferred science fiction based on scientific fact.

There was no appreciable difference between the various educational groups concerning: preference for white collar crime drama (34.4% grade 9-10, 35.9% grade 11-12, 35.4% college Ss preferred while collar crime dramas); dislike of deformed people in the cast (45.2% grade 9-10, 38.9% grade 11-12, 47.9% college Ss disliked deformed people in the cast); dislike portrayal of overemotional characters (57.0% grade 9-10, 57.6% grade 11-12, 50.0% of college Ss disliked portrayal of overemotional characters, while 24.7% grade 9-10, 25.0% grade 11-12, 27.1% college Ss preferred portrayal of overemotional characters).

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*College Ss preferred Dobie Gillis (about college students), The Defenders (about professionals), Combat (about young soldiers with a stress on interpersonal problems), The Man From U.N.C.L.E. (about young men), Mr. Novak (about professionals), The Rogues & Maverick (emphasizing the superiority of cunning over brute force).

Interview & questionnaire data suggested that hero orientation may change with education: each group at each educational level appeared to "have" a hero suitable to its peer group.[a]

College Ss didn't overtly appear to be hero-oriented, but several complained of not being able to be emotionally inspired by tv drama & admitted actively seeking material that would stimulate & inspire them. The material sought seemed to have at least 1 common emotional component: identification with a famous or important person.[b] Increasing education wasn't paralleled by an increasing desire to see how success was achieved. In fact, there was a tendency for the demand to see how success was achieved to decline with increasing education: 46.2% grade 9-10, 47.8% grade 11-12, 39.6% college Ss liked to see how success was achieved.

Identification with dramatist. A limited n of interview & questionnaire Ss spontaneously expressed a desire to feel admiration for the tv dramatist while viewing a drama (3 JHS, 1 SHS, 3 college Ss).[c]

TAS data suggested this might be a far more prevalent desire than suggested by interview & questionnaire data (58.1% grade 9-10, 69.6% grade 11-12, 66.7% college Ss wished to admire the dramatist).

A Special Case: Comedy

Comedy is the most difficult story type to consider. Neither realism nor predictability appear to operate in the same manner as they do in serious drama. Subjective analysis of interview & questionnaire data suggested: at times, reality enhances comedy, while, at other times, unreality enhances comedy; at times, predictability enhances comedy, while, at other times, unpredictability enhances comedy.

The demand for unrealistic humor seemed to decline with education: 16.9% JHS, 15.9% SHS, 5.0% college Ss spontaneously mentioned preference for unrealistic humor; 1.5% JHS, 15.9% SHS, 20.0% college Ss spontaneously mentioned a preference for subtle, sophisticated comedy. A few college Ss spontaneously mentioned a dislike of unrealistically stupid character behavior in comedy.

TAS data supported the idea that increasing demand for intelligent comedy parallels increasing educational status: 72.0% grade 9-10, 59.8% grade 11-12, 39.6% college Ss preferred stupid characters in comedy; 16.1% grade 9-10, 22.8% grade 11-12, 41.7% college Ss disliked stupid characters in comedy.

TAS data concerning the setting of comedy in glamorous surroundings suggested setting is relatively unimportant to comedy: 53.8% grade 9-10, 56.5% grade 11-12, 58.3% college Ss preferred comedy in a glamorous surrounding; but 28.0% grade 9-10, 21.7% grade 11-12,

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[a] Younger Ss expressed a preference for motorcycle & teenage gang stories, & films with present teenage singing idols in them, etc.

[b] Several college Ss expressed extreme dislike for Death Valley Days, admitting the realistic content of the drama, but condemning it on the grounds of its dealing with unimportant people.

[c] 1 college S liked to say "Why didn't I think of that" when watching a particular "smart" move by a character.

22.9% college Ss disliked comedy in a glamorous surrounding.

Specific Technical Considerations

Certain specific technical aspects related to plot construction, story settings, & filming techniques seemed to have possible relevance for theoretical considerations of preference choice. These are: tolerance of closure; story setting; & technical film quality.

Tolerance of closure. Interview & questionnaire data suggested that increasing education was accompanied by an increasing ability to tolerate a lack of closure in program content.

TAS data supported this idea (39.6% grade 9-10, 48.9% grade 11-12, 56.2% college Ss preferred unexplained endings).*

Story setting. Interview & questionnaire data suggested that, in general, the setting of a story is irrelevant to whether it will be liked or disliked. Settings were seldom spontaneously mentioned. Ss who were specifically asked about their preferences for various settings almost unanimously answered that setting was of minor concern.

Only preference for exotic setting seemed a possibly education-related variant (no JHS, no SHS, but 11.7% of college Ss spontaneously mentioned a preference for exotic settings).

TAS data lent support to an increasing education, increasing preference for exotic settings postulate (39.8% grade 9-10, 54.4% grade 11-12, 56.2% college Ss preferred exotic settings).

Technical film quality. Interview & questionnaire Ss at the SHS level seemed particularly concerned with the technical quality of a tv drama's filming (3.1% JHS, 27.3% SHS, 15.0% college Ss spontaneously mentioned a dislike of poorly filmed drama). Many college Ss may not have mentioned film quality since interview instructions stressed the story part of a tv drama & not the technical aspects. A n of college Ss did spontaneously mention a preference for color over black-and-white, however. They suggested that color added realistic aspects to a drama.

Summary

The 2nd phase of the study involved interviewing 53 Ss, & administering open-ended questionnaires to 116 Ss & a TAS to 233 JHS, SHS, & college Ss.

Interview & questionnaire data suggested a n of possible variants. TAS data lent support to the general applicability of the majority of the interview-questionnaire data. Complete results of the TAS portion of this phase of the study are summarized in Table 3 on pages 79-83.

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*Unfortunately no systematic exploration of preferences for happy or sad endings was undertaken during the study.

Table 3

Comparison of Male and Female
Grade 9-10, Grade 11-12, and College Subject Responses
to Television Attitude Survey Items

		Grade 9-10		Grade 11-12		College	
		n	%	n	%	n	%
Prefer violence for its action	A[a]	33	35.9	26	28.9	12	26.0
	U	27	29.7	18	20.0	6	13.0
	D	31	33.8	46	51.1	28	60.9
Prefer white collar crime drama	A	32	34.4	33	35.9	17	35.4
	U	18	19.4	12	13.0	9	18.7
	D	43	46.2	47	51.1	22	45.8
Prefer man to be killed	A	22	23.7	24	26.1	28	58.3
	U	43	46.2	34	37.0	9	18.7
	D	27	29.0	34	37.0	11	22.9
Prefer comedy in glamorous setting	A	50	53.8	52	56.5	28	58.3
	U	17	18.3	20	21.7	9	18.7
	D	26	28.0	20	21.7	11	22.9
Prefer only slightly different material	A	21	22.6	19	20.7	7	14.6
	U	22	23.7	19	20.7	5	10.4
	D	50	53.8	54	58.7	36	75.0
Prefer three men to one woman	A	31	33.3	30	32.6	11	22.9
	U	17	18.3	18	19.6	11	22.9
	D	45	48.4	44	47.8	26	54.2
Prefer Americans as characters	A	35	37.6	26	28.3	12	25.0
	U	17	18.3	26	28.3	12	25.0
	D	41	44.1	40	43.5	24	50.0
Believe heroines are too pretty	A	32	34.4	30	32.6	15	31.2
	U	12	12.9	21	22.8	8	16.7
	D	49	52.7	38	41.3	25	52.1
Enjoy being frightened	A	49	52.7	55	59.8	19	39.6
	U	25	26.9	16	17.4	8	16.7
	D	19	20.4	21	22.8	21	43.7
Retell jokes	A	78	83.9	66	72.5	33	68.7
	U	4	4.3	5	5.5	2	4.2
	D	11	11.8	20	22.0	13	27.1
Prefer old-age in cast	A	12	12.9	13	14.1	8	16.7
	U	22	23.7	32	34.8	13	27.1
	D	59	63.4	48	52.2	27	56.2

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[a] A = agree; U = uncertain; D = disagree

(Table cont. on next page)

		Grade 9-10		Grade 11-12		College	
		n	%	n	%	n	%
Prefer detail because adds realism	A	55	59.1	58	63.0	31	64.6
	U	27	29.0	17	18.5	10	20.8
	D	11	11.8	17	18.5	7	14.6
Prefer science fiction based scientific fact	A	36	38.7	55	59.8	31	64.6
	U	13	14.0	9	9.8	4	8.3
	D	44	47.3	28	30.4	13	27.1
Prefer serials because like real life	A	38	40.9	25	27.2	7	14.6
	U	13	14.0	13	14.1	5	10.4
	D	42	45.2	54	58.7	36	75.0
Prefer suspense	A	75	80.6	75	81.5	36	75.0
	U	11	11.8	9	9.8	10	20.8
	D	7	7.5	8	8.7	2	4.2
Prefer male world	A	17	18.3	15	16.5	11	22.9
	U	43	46.2	49	53.8	23	47.9
	D	33	35.5	27	29.8	14	29.2
Dislike deformed people in cast	A	42	45.2	35	38.9	23	47.9
	U	26	28.0	21	23.3	13	27.1
	D	25	26.9	34	37.8	12	25.0
Prefer fast-paced drama	A	69	74.2	67	72.8	36	76.6
	U	18	19.4	15	16.3	10	21.3
	D	6	6.5	10	10.9	1	2.1
Prefer detail because informative	A	56	60.2	55	59.8	36	75.0
	U	21	22.6	19	20.7	6	12.5
	D	16	17.2	18	19.6	6	12.5
Desire to admire writer	A	54	58.1	64	69.6	32	66.7
	U	26	28.0	22	23.9	11	22.9
	D	13	14.0	6	6.5	5	10.4
Like science fiction if realistic monsters	A	50	53.8	37	40.2	15	31.2
	U	17	18.3	20	21.7	8	16.7
	D	26	28.0	35	38.0	25	52.1
Prefer stupid character in comedy	A	67	72.0	55	59.8	19	39.6
	U	11	11.8	16	17.4	9	18.7
	D	15	16.1	21	22.8	20	41.7
Prefer violence for gore	A	20	21.5	16	17.4	1	2.1
	U	22	23.7	21	22.8	6	12.5
	D	51	54.8	55	59.8	41	85.4

(Table cont. on next page)

		Grade 9-10		Grade 11-12		College	
		n	%	n	%	n	%
Don't understand some stories	A	56	60.2	48	52.2	18	37.5
	U	14	15.1	21	22.8	7	14.6
	D	25	26.9	22	23.9	22	45.8
Like to see how success achieved	A	43	46.2	44	47.8	19	39.6
	U	21	22.6	25	27.2	17	35.4
	D	29	31.2	23	25.0	12	25.0
Like to identify	A	65	69.9	64	69.6	23	47.9
	U	15	16.1	12	13.0	8	16.7
	D	13	14.0	16	17.4	17	35.4
Like talking	A	34	39.5	20	21.7	12	25.0
	U	36	41.9	47	51.1	25	52.1
	D	16	18.6	25	27.2	11	22.9
Feel morally indignant	A	25	26.9	36	39.6	16	33.3
	U	43	46.2	33	36.3	11	22.9
	D	25	26.9	22	24.2	21	43.7
Prefer female world	A	29	31.2	17	18.5	9	18.7
	U	46	49.5	48	52.2	26	54.2
	D	28	30.1	27	29.3	13	27.1
Prefer action	A	85	91.4	84	91.3	41	89.1
	U	8	8.6	7	7.6	5	10.9
	D	0	0.0	1	1.1	0	0.0
Dislike overemotional characters	A	53	57.0	53	57.6	24	50.0
	U	15	16.1	16	17.4	11	22.9
	D	23	24.7	23	25.0	13	27.1
Prefer exotic places	A	37	39.8	50	54.4	27	56.2
	U	35	37.6	30	32.6	14	29.2
	D	31	33.3	9	9.8	7	14.6
Like to guess drama's end	A	35	37.6	23	25.0	16	33.3
	U	12	12.9	13	14.1	6	12.5
	D	46	49.5	55	59.8	26	54.2
Like information	A	73	78.5	73	80.2	44	91.7
	U	14	15.1	13	14.3	4	8.3
	D	6	6.5	5	5.5	0	0.0
Like realism	A	69	74.2	78	86.7	43	89.6
	U	15	16.1	12	13.3	5	10.4
	D	9	9.7	0	0.0	0	0.0
Like important people	A	26	28.0	28	31.1	32	66.7
	U	30	32.3	36	40.0	13	27.1
	D	35	37.6	26	28.9	3	6.2

(Table cont. on next page)

		Grade 9-10		Grade 11-12		College	
		n	%	n	%	n	%
Prefer detail	A	65	69.9	64	71.1	30	62.5
	U	11	11.8	10	11.1	9	18.7
	D	17	18.3	16	17.8	9	18.7
Dislike detail because slows action	A	7	7.5	14	15.4	5	10.4
	U	35	37.6	23	25.3	10	20.8
	D	51	54.8	54	59.3	33	68.7
Like characters to change during drama	A	46	50.0	46	50.5	22	45.8
	U	28	30.4	27	29.7	19	39.6
	D	18	19.6	18	19.8	7	14.6
Like teenagers	A	71	76.3	69	75.8	23	47.9
	U	13	14.0	12	13.2	13	27.1
	D	9	9.7	10	11.0	12	25.0
Often feel excited	A	67	72.0	62	67.1	21	43.7
	U	13	14.0	13	14.3	12	25.0
	D	13	14.0	16	17.6	15	31.2
Prefer woman to be killed	A	10	10.8	6	6.6	1	2.1
	U	48	51.6	44	48.4	22	45.8
	D	35	37.6	41	45.1	25	52.1
Horror picture too scary	A	12	12.9	11	11.1	8	16.7
	U	17	18.3	20	22.2	9	18.7
	D	64	68.8	59	65.6	31	64.6
Prefer unexplained ending	A	36	39.6	44	48.9	27	56.2
	U	16	17.6	15	16.7	9	18.7
	D	39	42.9	31	34.4	12	25.0
Use intelligence to defeat foe	A	72	77.4	72	79.1	44	91.7
	U	14	15.1	16	17.6	4	8.3
	D	7	7.5	3	3.3	0	0.0
Believe heroes too handsome	A	25	27.2	22	24.2	13	27.1
	U	22	23.9	25	27.5	18	37.5
	D	45	48.9	44	48.4	17	35.4
Feel wasting time	A	31	33.3	53	58.2	37	77.1
	U	17	18.3	9	9.9	2	4.2
	D	45	48.4	29	31.9	9	18.7
Prefer three women to one man	A	37	39.8	25	27.8	9	18.7
	U	16	17.2	19	21.1	10	20.8
	D	40	43.0	46	51.1	29	60.4

(Table cont. on next page)

		Grade 9-10		Grade 11-12		College	
		n	%	n	%	n	%
Often talk about television dramas have seen	A	83	89.2	73	80.2	28	58.3
	U	6	6.5	4	4.4	11	22.9
	D	4	4.3	14	15.4	9	18.7
Prefer people in their 20s	A	65	69.9	61	67.0	32	66.7
	U	22	23.7	26	28.6	16	33.3
	D	6	6.5	4	4.4	0	0.0
Believe heroes are too brave	A	47	50.5	47	51.6	22	45.8
	U	18	19.4	16	17.6	12	25.0
	D	28	30.1	28	30.8	14	29.2
Prefer old-aged to be killed	A	7	7.6	5	5.4	6	12.5
	U	41	44.6	34	37.0	17	35.4
	D	44	47.8	53	57.6	25	52.1
Prefer muscles-agility to win	A	45	49.5	41	44.6	17	35.4
	U	25	26.5	24	26.1	17	35.4
	D	21	23.1	26	28.3	14	29.2
Believe heroes too wealthy	A	28	30.4	26	28.3	11	22.9
	U	26	28.3	25	27.2	20	41.7
	D	38	41.3	41	44.6	17	35.4
Like people who are married	A	40	43.5	38	41.3	22	45.8
	U	35	38.0	38	41.3	23	47.9
	D	17	18.5	16	17.4	3	6.2
Dislike most television dramas	A	8	8.6	14	15.2	13	27.7
	U	12	12.9	19	20.7	6	12.8
	D	72	77.4	59	64.1	28	59.6

The entire analysis suggested that information, action, realism, predictability, & identification are of prime importance in any consideration of tv drama preference choice.

In general, the data supported the adult discount concept that with increasing education there is an increasing tendency to consider one's present media behavior as "adult" & one's past media behavior as "childish".

More specifically, the data suggested that as education increases, there is an increasing demand for more realistic, less predictable, more informative, & less action-oriented programming. There appears to be a general tendency for emotional identification with media content to decline as age increases, with a controlled abstraction replacing intense emotionality.

The informative, action, & realism variants appeared the best possibilities for inclusion in a Preference Choice Test (PCT). Data concerning predictability was contradictory. Data concerning identification suggested that perhaps the proposed preference choice test should initially be constructed with male & female forms.

The analysis definitely suggested a large n of variants that need to be considered in any theoretical explanation of preference choice*; & definitely suggested a n of ideas to be considered while developing the item pool for the PCT.**

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*The data supported the general adult discount ideas forwarded by Uhl (80), Garnett (40), Dysinger & Ruckmick (24), De Boer (22), Ford (34), Pond (64), Wolf & Fiske (85), Eppel (30), Freidson (35) & Steiner (77).

**These item suggestions are very difficult to pin down in precise terminology. They involve such ideas as: when writing a realistic plot-outline try to give the impression of detail; when writing a physical action plot-outline try to give the impression of a drama containing chases, gunfights, etc.; when writing an informative plot-outline try to base the story on definite factual material, etc.

III

DRAMA CONTENT ANALYTIC FRAMEWORK

The 3rd phase of the present study, development of the tv drama content analytic framework, was conducted with the primary purpose of establishing a general content analytic model which might later be used for extensive content analytic work concerning all types of tv drama. The purpose wasn't to analyze tv drama _per se_. The main criticism of other studies suggested that insufficient time had been spent on category development — this study's major aim was to put considerable effort on category development.

None of the content analytic frameworks examined in the literature seemed adequate as a basis for an extensive content analysis of tv drama. In general, these previous models were developed with rigid, objective content category counting being stressed. This rigidity seemed to place limits on theoretical creativity (the objective analyses seemed almost void of theory, whereas the subjective analyses presented far more promising theoretical considerations). This study attempted to develop a comprehensive, objective model, avoiding the usual rigidity & concentrating on creative analysis.*

The tv drama content analysis was thus designed & executed with primary emphasis being placed on creative originality.

Primary purposes were: to develop a comprehensive content analysis which would form the basis for testing a comprehensive theory of preference choice behavior; to contribute ideas to the development of a comprehensive theory of preference choice; & to suggest plots & story outline ideas for the development of the PCT.

The present study did extend Dale's (20) goal categories & did approximate his categorical system for type of movie (mystery, comedy).

The present study was oriented toward more subtle measures than Smythe (74) employed & hoped to develop a method that would be less costly than Smythe's (his analysis required a large staff).

TV drama was defined as any program primarily produced for presentation having the telling of a story in fictionalized form as its main intent. The story could be fact, based on fact, or pure fantasy, humorous or serious; intended for adults or children. Documentaries, although often presented in "entertaining" story-line form, were excluded since their prime purpose is to inform.

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*The content analytic model concerned measurement of more subtle aspects of the media content. The aim was to measure more than superficial or surface content (in vernacular terms, the aim was to measure the "between the lines" content). More attention was focused on character goals & less attention was focused on clothing, settings, etc.

The Sample

Fictionalized drama was this study's only concern. News, sports, weather, business, financial, travel, science, educational & informational programs were excluded from the analysis because their principal function is to inform, not tell a "fictionalized" story. Quiz, panel, circus & musical programs were excluded because of their non-story-line format. Religious programs were excluded since their specialized orientation was not in keeping with general commercial tv. Movies were excluded since they were originally intended for theater, not tv presentation.

For practical reasons, any program not completed within one tv presentation (a serial) was excluded. However, Peyton Place was included (due to its frequent mention during the interview & questionnaire phase).

The 9 program types included were: comedy, cartoons, drama, westerns, children's, adventure, police, science fiction & mystery.

The analysis was designed to encompass a period of 28 days. Practical complications, however, extended the actual period of analysis to 46 days (programs included originally in the 28-day sample design were postponed for special events broadcasts or sporting events).

Analysis began on Wed., Oct. 14, 1964 & ended on Sun., Nov. 29, 1964. It was, thus, conducted during the prime tv months when summer reruns were over. Programs on the 3 major networks & 1 independent station were included in the analysis. This represented a sampling of all story-line programs available to residents of the Minneapolis-St. Paul metropolitan area during the 46-day period.

Complete random selection of tv drama programs was impractical due to staff limitations. Complete randomization requires considerable staff due to the complicated overlapping of programs on the various networks & the non-uniform starting times of various programs (program A on network X may start at 7p.m. & end at 8 p.m. while program B on network Y may start at 7.30 p.m. & end at 8.30 p.m.). Several general rules were used, however, to insure as adequate an approximation of random selection procedures as was practical. General Rules were:

1) No analyst was permitted to choose the program he wished to analyze.

Programs appearing in any analyst's working period (7 p.m. to 8 p.m., Wed., Oct. 21) were assigned numerical values & the program to be analyzed was chosen by reference to a table of random numbers. If a practical consideration made it impossible for the analyst to view the assigned program at the assigned time, he was required to view the program at its next presentation time. Thus, no analyst was allowed to avoid viewing a program once it had been assigned.

2) The 1st randomly chosen program within any working period was viewed 1st; the 2nd randomly chosen program was viewed next; & so on until all programs within any working period were analyzed.

3) All programs fitting the story-line definitional requirements were included in the sampling design. This meant that several programs suddenly appearing in the final 2 weeks of the sample design period were included for sampling.

Since the purpose of the analysis was to establish a general theoretical model for all story-line tv drama, several arbitrary decisions were made concerning inclusion-exclusion.

These were:

1) Each program meeting the story-line requirements for analysis inclusion was analyzed only once. No consideration was made concerning program frequency (I Love Lucy appeared 5 times per week but was sampled only once). The rule for selection of which of the 5 days such programs were to be analyzed resulted in a slight deviation from the general 1st randomly chosen program rule (since I Love Lucy could technically have entered each 9.30 to 10.00 a.m. weekday working period, the day of the week I Love Lucy was allowed to enter for random consideration was itself initially randomly chosen). This wasn't a serious deviation since most morning programs ran on a 5 day per week basis.

2) No consideration as to audience viewership was made. Programs having 50 million or 3 million viewers were considered equal & analyzed only once. The general theoretical model developed isn't a statement of what viewers most frequently view. It is a statement of the range of choice patterns within story-line programs available to a hypothetical viewer having unrestricted access to tv (could view any program at any time).

Analysis involved the monitoring of 157 programs. Although intercoder agreement wasn't the prime concern of the analysis at this phase; 3 comedies, 1 drama, & 1 police program were analyzed a 2nd time by a differnt analyst. A subjective comparison of different analyst, same program, different time showed no great inferential difference. This suggests that a high level of intercoder agreement may be obtained when objective counting categories are employed & that even the present method of analysis results in a relatively high level of intercoder agreement.

TV Guide (62) & local newspaper listings (Minneapolis Star, Oct. 13, 1964 to Nov. 29, 1964) were used to ascertain program schedules for the period under study.

Table 1 of Appendix A shows the number of programs & monitoring time for each program type. Table 2 of Appendix A shows the n umber of programs & monitoring time for each analyst.

Comedy, cartoons, drama & westerns made up 86.0% of the programs monitored & 85.3% of monitoring time.

Children's, adventure, police, science fiction & mystery made up 14% of the programs monitored & 14.7% of monitoring time.

A complete list of programs analyzed is given in Table 3 of Appendix A.

Analyst Selection

Since the study essentially concerned perception of tv drama & since the purpose of the tv drama analysis was to establish a general theoretical model usable in content analytic studies of tv, an attempt was made to employ analysts representing as wide a range of attitude & background as practically possible.

In all, 5 analysts (including the principal E) were used. They were:

Analyst$_1$: Female, Single, 21, Caucasian, Ukrainian-American.

Analyst$_2$: Female, Married, 29, Negroid, American.

Analyst$_3$: Female, Married, 29, Caucasian, American.

Analyst$_4$: Male, Married, 28, Caucasian, Scottish Canadian.

Analyst$_5$: Female, Married, 25, Caucasian, English Canadian.

Each analyst was instructed to be as creative as possible & was cautioned not to inhibit recording any socially unacceptable inference which seemed applicable. A copy of the basic recording sheet may be found in Table 4 of Appendix A.

Aside from obtaining a final complete draft of the play from the tv drama producer, the most thorough method of obtaining a record of a tv drama would seem to be*:

1) Record all sound emitted during the broadcast on tape.

2) Have monitors record all visual action during the broadcast on code sheets.

3) Prepare a final draft by combining the tape-recorded sound record & the monitors' visual action records.

This method, however, would be exceedingly costly. It seemed unnecessarily precise for the 1st stage qualitative analysis needed to develop a general theoretical model. The precise method described above would be more practically employed after the general model had been developed.

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*This method was suggested by the work of Dale (20), De Boer (22), Shannon (71).

No analyst could be expected to record everything said & done during a tv drama, but a relatively adequate description of the tv drama could be obtained by recording the main plot-events. (A tv drama may be considered as a sequel of events set in an arbitrary time dimension. These events, which usually constitute the plot, proceed from beginning orientation phase in successive steps to a culminating point, or climax, followed by a short explanatory phase, or denouement.)

The plot-event method was pretested on several tv dramas (a western, a comedy, a drama) with 2 monitors independently coding the plot-events. Subjective comparison of their records showed that they were exceedingly similar.

Initially, 2 columns were provided on the recording sheet for numeration of the main plot-events (1a, 1b, 1c; 2a, 2b). The pretest revealed this requirement detracted from recording the main plot-events & added little to the analysis. It was eliminated from the main analysis.

Each analyst was given explicit verbal instructions & was required to read a specially prepared tv drama code book before monitoring any tv drama. Analysts retained a copy of the code book & were instructed to refer to it throughout the main analysis. Each analyst was required to monitor a 30-minute tv drama while under supervision of the principal E. The analyst's monitoring technique was critically evaluated; the code sheet was discussed; errors were pointed out; correct procedures were complimented; & points of difficulty discussed. No analyst was allowed to commence monitoring until the principal E felt reasonably assured that the analyst had reached a reasonable level of monitoring capability (the principal E required 1 analyst to monitor a second 30-minute tv drama while under supervision). This trial monitoring procedure insured relative uniformity of monitoring technique.

The present study also wanted to approximate a normal viewing situation as closely as possible. Inferences made were to closely approximate inferences that a viewer might make as he viewed the drama. This meant the analyst should not be acquainted with the script before viewing the program (usually the viewer does not perceive the entire form of the drama until the drama is over). Knowing the script before viewing the drama would probably result in a different set of inferences being made than not knowing the script beforehand.

Inferences

The monitor's descriptive account of the tv drama, or plot-event record, closely approximated a script outline of the tv drama. It was recorded during the tv drama broadcast. The inferences upon which the general theoretical model was based were made after the broadcast — by the same analyst who had monitored the broadcast. The plot-event record could be conceived as functioning as a memory aid for the analyst while making inferences required for development of the general theoretical model.

The 4 main sets of inferences were:

1) Inferences concerning the personalities of the characters portrayed in the tv drama.

Example:

Description of Plot-Event	Comment on Character
Harris urging family to hurry up & complete packing for a Sunday picnic so that they can escape before any visitors arrive	Harris -- practical, understands people, impatient, family-oriented

2) Inferences concerning statements concerning life-reality.

Example:

Description of Plot-Event	Statement Re: Life-Reality
Harris urging family to hurry up & complete packing for a Sunday picnic so that they can escape before any visitors arrive	Men are more practical than women concerning interpersonal affairs. Men are impatient.

3) Inferences concerning goals (ends) striven for by the personalities depicted in the tv drama.

Examples:

Description of Plot-Event	Goals (ends)
Harris urging family to hurry up & complete packing for a Sunday picnic so that they can escape before any visitors arrive	Privacy with one's family. Get things done.

4) Inferences concerning attitudes-values expressed explicitly by or implied implicitly from the behavior of the personalities depicted in the tv drama.

Example:

Description of Plot-Event	Attitudes-Values
Harris urging family to hurry up & complete packing for a Sunday picnic so that they can escape before any visitors arrive	Friends can be too much of a good thing. Should get a thing done once commenced.

A secondary group of inferences were made by Analysts 3, 4, 5. A copy of the secondary inference code sheet may be found in Table 4, Appendix A.

The secondary inferences were:

1) Inferences concerning the general plot-outline of the tv drama (family trying to resolve need for privacy & need to retain friends);

2) Inferences concerning the general message of the tv drama (friendship between neighbors is all important);

3) Inferences concerning the general characters depicted in the tv drama (put-upon nice guy; pushy friends);

4) Inferences concerning type of story (completely contrived situational comedy);

5) Inferences concerning the setting of the tv drama (middle class);

6) Inferences concerning sex (women), age group (young marrieds), religion (any), intellect (lowerIQ), personality (socializing type, conformist) who might find the tv drama appealing; &

7) Inferences concerning sex (males), age group (very young), religion (none), intellect (high IQ), personality (individualistic, non-socializing type) who might feel a certain revulsion while viewing the tv drama.

A space was provided for additional comments (if any).

Rationale for Choosing Inference Categories

Character, goals, attitude-values, & statements concerning life-reality were the main inference categories chosen. These categories were suggested by the review of the literature; & the questionnaire, interview & TAS data.

Character (38, p. 201) is perhaps universally accepted by dramatists, novelists & short story writers as 1 of the prime ingredients of fiction. The argument of whether plot or character is of prime importance didn't concern the study.

Psychologists (76, P. 186) have generally considered character to be that sector of personality most intimately related to socially established codes of ethics & morals; temperament, to be the emotional aspects of personality; & personality to be the all inclusive description of the person.

A semantic problem may be avoided in this study by equating the artist's definition of character with the psychologist's definition of personality. Thus, inferences made concerning character were, in psychological terms, inferences about personality.

Attitude-values & goals seem almost to be identical.

Anastasi (1, p. 577) states:

> An attitude is often defined as a tendency to react in a certain way toward a designated class of stimuli.... ...attitudes cannot be directly observed, but must be inferred from overt behavior, both verbal and non-verbal.

Bugelski (8, p. 214) states:

> ...until some kind of response which...we can refer to as a goal or consummatory response has been performed in connection with various sets, there can be no wants or desires.

The parallel is quite apparent. Both goals & attitude-values are inferred from behavior. In a novel, the novelist may directly state a character's goals (Ken was after money) or his attitude-values (Ken hated that self-satisfied rich circle that Donald had become part of...). In a drama, however...

> All the themes...must be adeptly externalized, for the author does not intervene in his own person to express his ideas, or to interpret the feelings of his characters...
>
> (38, p. 140)

Inferences concerning goals & attitude-values expressed by individuals within the drama must be made from the non-verbal (gestures) & verbal behavior of the individual actor. Although the study didn't concern itself with acting ability, the dependence on an adequate interpretative performance by the actor is obvious.

Sociologists generally concede a close parallel between goals & values. Williams (84, p. 374) states:

> Values are not the concrete goals of action, but rather the criteria by which goals are chosen.

Williams (84, pp. 376-378) suggests values may be defined by the criterion of choice, by observing the direction of interest (what people "pay attention to"), & by focusing upon what people say their values are.

There seems general agreement then that goals, attitude-values are inferred from behavior, that they are important to social science & art, & that they are an important part of the character or personality involved.

The final main set of inferences involved statements concerning life-reality. This was the most difficult category to adequately define & the most demanding of analytic insight. This was due to the category's extreme abstractness.

This category referred to the philosophic comments on life that might be inferred from the tv drama.

Freund (38, p. 30) outlines the artistic viewpoint:

> ...(books, plays)...stimulate our minds... interest us because they illuminate character and consciously or unconsciously interpret reality; and when they do this, they achieve a condensation of truth.

Williams (84, p. 379) notes:

> ...a belief is a conviction that something is real, whereas a value is a preference.

Inferences concerning statements regarding life-reality were the most instrumental of all inferences.

In content analytic terminology, inferences are usually divided into 2 categories as regards the method by which the inference was made. These are "manifest" content analysis & "instrumental" content analysis.

> ...in "manifest" content analysis the investigator estimates the meanings of words by applying a set of external criteria as to the usual, customary, or most frequent meaning of the words in question. Such a judgment or estimate of meaning is not a specific inference of the speaker's actual intended meaning. Rather, the usual, customary, or most frequent meaning of words is employed as a rule-of-thumb substitute for inferring intended meaning in each specific instance. (65, p. 26)

"Manifest" content analysis increases objectivity & facilitates achievement of reliable results, but...

> ...it may seriously prejudice the validity of results if the intended meanings of the speaker in employing the words in question differ in too many cases from the meanings which those words ordinarily have. (65, pp. 26-27)

"Instrumental" content analysis seemed more appropriate for tv drama analysis (especially when comedy & its double entendre was involved) since it takes...

> ...into account the behavioral content of words... considers the instrumental aspect of the communication in its broad action setting...Clues are obtained to the speaker's intended meanings by considering various known characteristics of the speaker and of his audience, and the nature of the speaker-audience relationship. (65, pp. 27-28)

A purely descriptive or "manifest" content analysis seemed not in keeping with the primary objective of the study — to ascertain appeal. The double meanings, the symbolism, the feeling tone, that is drama would have been lost. "Instrumental" content analysis seemed the best hope of discovering these "hidden" meanings, underlying themes, & stories within stories.

The original 4 major categories — character, goal, attitude-value, life-reality inferences — held up throughout the monitoring process & the 1st 3 categories held up throughout subsequent inferential analysis. Life-reality statement inferential analysis failed to contribute substantially to the model's development.

The original 4 major categories were developed after considerable thought. The principal E's own writing experience, a rather comprehensive reading of literary criticisms & comment, & many trial monitoring sessions on tv movies led to the establishment of the 4 major categories. It was felt that these 4 adequately covered the greater majority of tv drama content.*

The secondary group of inference categories were added to the content analytic design in case this original assumption of the all-inclusiveness of the 4 major categories proved erroneous. By the end of the analysis, the inclusion of the secondary group of inference categories appeared almost unnecessary.

TV Drama Analysis Model

Results of the tv drama analysis are expressed in the following general tv drama analysis model.

The model is general because it is believed applicable to all story-line dramatic content (comedy, westerns, cartoons). It is an impressionistic model since no counting in a strict objective sense was used. Its purpose is to establish the basis for an objective, systematic, qualitative content analysis of tv drama.

Character Response Patterns

The several 1,000 character inferences made by the 5 monitors were transcribed from the code sheets into extensive lists. 3 analysts, working independently, clustered the transcribed inferences into patterns of Rs & by successive condensations reduced the original pool of inferences to 22 patterns.**

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*These 4 categories also agreed with the categorical systems used by the majority of other researchers.

**The reliability of the 22 r patterns needs future determination on an independent sample. The original condensation procedure didn't make a direct reliable check feasible. In general, agreement was high, but arbitary decisions of categorization were necessary when a conflict occurred. The procedure was similar to Shannon's (72). Conflicts were settled by majority rule after discussion.

Staff members weren't given any list of character traits — either during the study's monitoring or analyzing phase. Monitors were simply instructed to record the plot-events, & make inferences as to character, goals, attitude-values, & life-reality statements as they saw fit. Analysts were provided with the lists of character inferences & told to arrange them into whatever clusters of character r's they felt they or most people might cluster them into. Analysts were also asked to give some descriptive label to each cluster.

The procedure was different from Dale's (20): there was far more emphasis on making inferences in this study, whereas in Dale's study, the emphasis was on surface frequency counting.

The analyst in this study was thus a useful tool, providing a layman's concept of character r. The role of the principal E in this phase of the analysis was as a final sort of judge or overseer. The principal E drawing on his knowledge of psychological functioning & psychological terminology supplied the final terms (substituting authoritarian r pattern for "bossy" r pattern) & resolved minor conflicts (there were actually very few).

This ability of relatively unsophisticated analysts to cluster character r patterns (Crp's) in categories relatively approximate to those that might be found by using highly skilled psychiatric personnel isn't too astounding. The common laborer with a grade 6 education makes character judgments every day of his life. He is probably quite capable of distinguishing between that high-handed s.o.b. who is pushing everybody around in the drama (Crp_1, authoritarian) & that lovable bastard (Crp_{22}, personable) kind of r.

In developing the 22 character r patterns, the coders seem to have linked personality traits (stubborn, domineering,) attitude-values (rigid adherence to discipline), social orientations (demanding to followers, obedient to leaders), work orientations (do your duty, be determined), & physical aspects (spotless, neat, erect) into a commonality (authoritarian r pattern).

Whether this is the manner in which a viewer perceives & groups tv drama characters is a question for further research.

The 22 character r patterns shouldn't be considered "pure" character types, but only possible model perceptive patterns. It may be found on further analysis that there are certain underlying similarities between several of the r patterns (there seems to be a similarity between the authoritarian, high need accomplishment, & intellectually positive patterns).

In general, a major character's r patterns will usually fit no more than 2 or 3 of the Crp's during a tv drama. Secondary characters will usually display just 1 character r pattern.

This tendency is partly an artifact of dramatic limitation. The dramatist can only hope to describe 1 or 2 characters fairly fully in the 30 or 60 minutes allowed. Most characters must be nothing more than images.

Forster (38, p. 202) suggested the concept of "flat" & "round" characters to describe this artistic limitation.

> The flat character is unchanging, static; at the end of the novel he is essentially what he has been throughout. He performs by habit, like an automation... His every response is predictable...
>
> Quite the opposite is the character portrayed in the round. He is profoundly altered by his experiences. Because he is at the mercy of his emotions and passions, his responses often take us by surprise...He does not...embody a single idea or quality, but is much more complex. Perhaps a better word for him is that he is 'dimensional.'
>
> (38, pp. 202-203)

Each Crp is a possible "flat" character; several Crp's would probably form a "round" character.

The 22 character r patterns were:

1) Authoritarian
2) Non-authoritarian

3) Other-directed for Self
4) Other-directed for Other
5) Inner-directed from Self
6) Inner-directed from Other

7) Bohemian

8) Neurotic
9) Paranoid
10) Schizoid
11) Undifferentiated Abnormal
12) Normal

13) High Need Accomplishing
14) Low Need Accomplishing

15) Physically Positive
16) Physically Negative

17) Moral
18) Immoral—Common Law
19) Immoral—Judicial Law (criminal)

20) Intellectually Positive

21) Intellectually Negative

22) Personable

The procedure of successive condensation may be illustrated by analysis of the way the character of Grandpa in The Munsters was condensed into its basic Crp's:

Description of Plot Event	Inference About Character	Condensation*
G asks about C's suitcase	inquisitive	Crp 20
G will test C's invention with geiger counter	empiricist, enthusiastic, boyish	Crp 20
G makes negative remark: easy to see who C gets psnlty from in this family	insightful, able to judge character, mildly sarcastic, believes in family name	Crp 20
G: not an honest bone in C's whole lab (whoever put him together)	believes in honesty	Crp 17
G takes C's invention to test it	confused empiricist	Crp 20
G tests machine with geiger counter -- it doesn't work	inquisitive	Crp 20
G cries, thinks he has broken C's machine (which is a fake)	emotional, blames self, concern for other's property	Crp 8 Crp 17 Crp 4
G keeps making gold as tries to fix machine	frustrated, doesn't value money, wishes to repair other's property, purge self of guilt	Crp 8 Crp 17 Crp 4
G explodes, flies upstairs	quick-tempered, like spoiled child	Crp 8 Crp 7
G tells C he broke C's machine	honest, inventive, naive, not greedy, innocent	Crp 17 Crp 20
G says it now works fine, I fixed it	modestly proud	Crp 12
G comes up from cellar, mentions to hero fixed C's machine	seclusive helpful	Crp 10 Crp 20 Crp 4
G mentions had something wrong with it	confused; not entirely honest	Crp 18
G mentions machine's still got bugs in it	humble, apologetic	Crp 8

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* Crp 4, other-directed for other; Crp 7, Bohemian; Crp 8, neurotic; Crp 10, schizoid; Crp 12, normal; Crp 17, moral; Crp 18, immoral-common law; Crp 20, intellectually positive.

In the preceding description, G is used instead of Grandpa; C, instead of Charlie (a visitor at the Munster's home); & every attempt is made to use sufficient abbreviations without losing the meaning of the plot-event series.

After the program had been analyzed, the condensation process began. Grandpa's character was summarized.

Grandpa is essentially responding in an intellectually positive manner (Crp 20). His secondary r patterns are essentially moral (Crp 17) & other-directed for other (Crp 4). Under pressure, Grandpa responds in a neurotic pattern (Crp 8).

Grandpa's character r patterns form 3 general appeal patterns: intellectual appeal (Grandpa is a scientific research); moral appeal (Grandpa believes in the normative middle-class U. S. value system: he endorses family values); & anti-intellectual appeal (Grandpa's intellectuality goes to pieces under pressure & he becomes neurotic).

It may be noted that several Crp's disappear in the final analysis (Crp 7, Bohemian; Crp 10, schizoid; Crp 12, normal; & Crp 18, immoral-common law). Grandpa is a comic character & comic characters are more diverse than noncomic characters. The example does illustrate, however, the general condensation procedure.

The following is a summary description of each character r pattern. It includes: a general statement concerning the pattern; the major inferences made regarding the r pattern in relation to personality traits, attitude-values, social orientations, work orientations, & physical aspects; & the usual stereotypes associated with the pattern.

Character R Patterns (Crp's)

Crp$_1$, Authoritarian

Crp$_1$ is characterized by a rigid adherence to a behavioral code resulting in a demanding set of standards being applied to all endeavor & a conception of the world in a self-superior, other-inferior orientation.

Personality Traits : stubborn, pompous, conceited, cynical, domineering, feelings of superiority

Attitude-Values : belief in discipline, efficiency, force; uncritical acceptance of authority

Social Orientations : demanding, agressive, uncompromising, critical, threatening, unfeeling to "inferiors"; obedient to "superiors"

Work Orientations : do duty, determined, precise, businesslike

Physical Aspects : spotless, neat, erect, proud-appearing

Common Stereotype : Nazi, military man, bigot

Crp_2, Non-authoritarian

Crp_2 is characterized by a fluctuating adherence to behavioral code resulting in a condescending attitude to others. There may be 2 distinct Crp_2 subtypes: a grovelling, applepolishing pattern & a frank, rebelling pattern.

Personality Traits : condescending, servile, modest

Attitude-Values : belief in non-coercive methods, a lax value system allowing convictions to dissolve

Social Orientations: : grovelling, cooperative, lenient

Work Orientations : applepolishing, frank rebellion, doesn't obey blindly

Physical Aspects : no noticeable cluster

Common Stereotype : applepolisher, rebel

Crp_3, Other-Directed For Self

Crp_3 is characterized by a complete acceptance for the self of other-stated goals & other-stated means of attaining these goals.

Personality Traits : sociable, easily influenced

Attitude-Values : belief in conformity as a means of self advancement, values other's opinions, concern for personal reputation

Social Orientations : seeks harmony, flattering, always trying to please other in-group members, social grace, exhibits false affection

Work Orientations : opportunistic

Physical Aspects : conforming in dress & appearance

Common Stereotype : social-climber, nonviolent psychopath, con man

Crp$_4$, Other-Directed For Other

Crp$_4$ is characterized by its depicting a genuine concern for others.

Personality Traits : empathic, kind, trusting, straightforward, moderately outgoing, wants to accept other

Attitude-Values : belief in compromise, social harmony and balance, sacrifice

Social Orientations : listens to other's troubles, protective, apologetic, agreeable, friendly, gentlemanly, polite, congenial, hospitable

Work Orientations : cooperative, helpful

Physical Aspects : no noticeable cluster

Common Stereotype : Good Joe

Crp$_5$, Inner-Directed From Self

Crp$_5$ is characterized by an adherence to personally devised values & goals, but with no particular attempt to impose his goals on others.

Personality Traits : individualistic, introspective, confident, self-centered, asocial

Attitude-Values : belief in self and own ideas, may reject social values

Social Orientations: : not easily influenced, recluse, little concern for others

Work Orientations : insists on own way of doing things, not cooperative

Physical Aspects : nonconforming in dress & appearance

Common Stereotype : individualist, lone gunman-lawman of old west

Crp$_6$, Inner-Directed From Other

Crp$_6$ is characterized by a feeling that Crp$_6$ is a reaction to previous psychological hurt & is a self-protective maneuvre to reduce the possibility of further hurt. The Crp$_6$ suggests a non-genuine rejection of other either through seclusiveness or belligerency. The person exhibiting Crp$_6$ doesn't really seem to want to be seclusive or belligerent. This suggests that before the psychological hurt, the person responded according to Crp$_4$.

Personality Traits : hurt, frustrated, threatened, self-centered, spiteful

Attitude-Values : wavering between self-interest and other-interest

Social Orientations : seemingly uninterested in others, gives appearance of being non-compassionate, shows no gratitude belligerent, sarcastic, rude, impolite, nondiplomatic, angry, outspoken orientation or too reserved, withdrawing orientation to others

Work Orientations : unenthusiastic, grumbling

Physical Aspects : no noticeable cluster

Common Stereotype : jilted suitor

Crp$_7$, Bohemian

Crp$_7$ is characterized by its emotional energy (temperamental moodiness, demonstrative action), intellectual mysticism (non-empirical, inspirational overtones) & social unconcernedness (strange habit and dress). Close to Crp$_5$.

Personality Traits : temperamental, impulsive, passionate, artistic, creative

Attitude-Values : rigid mystical adherence to a behavioral code (art, politics, science), radical thoughts

Social Orientations : demonstrative, uninhibited

Work Orientations : restless, careless, poor businessman

Physical Aspects : sloppy, unkept appearance, usually young

Common Stereotype : artist in the garret, political rebel, religious fanatic, mad scientist

Crp$_8$, Neurotic

Crp$_8$ is characterized by its useless expenditure of energy seeming to come from an anxious, almost hysterical personal torment. Crp$_8$ is a nervous r pattern.

Personality Traits : rigid, apprehensive, squeamish, tense, worried, insecure

Attitude-Values : self-indulgent, self-pity, sympathetic concern for others (as projection of self-pity)

Social Orientations : shy, timid, socially backward, restless, may demand attention, easily embarrassed & disoriented

Work Orientations : compulsive, meticulously tidy

Physical Aspects : ulcerated, noticeably nervous (fights), high-blood pressure

Common Stereotype : nervous employee, ill parent who controls grown adult-child

Crp$_9$, Paranoid

Crp$_9$ is characterized by the suspicious, untrusting nature that seems to arouse the r pattern. Crp$_9$ appears similar to Crp$_1$, the latter being perceived usually in a political context, the former in everyday social life context.

Personality Traits : suspicious, untrusting, feelings of persecution

Attitude-Values : fearful of others, foreboding of future, sees world as an organized conspiracy

Social Orientations : accusing, questions other's intentions

Work Orientations : jumps to conclusions

Physical Aspects : no noticeable cluster

Common Stereotype : crepehanger, Gestapo officer, busybody, meddler

Crp$_{10}$, Schizoid

Crp$_{10}$ is characterized by the inappropriateness or unpredictability of the response (its detachment from reality), the delusional obsession which seemsto evoke it, & the withdrawing, evading direction of the r. It is the most clearly psychotic Crp portrayed in tv drama.

Personality Traits : dreamer, no self knowledge, pessimism, dispondent

Attitude -Values : complete confusion

Social Orientations : seclusive, withdrawing, evasive, secretive, silent

Work Orientations : unrealistic, disoriented

Physical Aspects : heberphrenic, disorientation, catatonic immobility

Common Stereotype : old man living in past, hebephrenic, catatonic

Crp$_{11}$, Undifferentiated Abnormal

Crp$_{11}$ illustrates an important aspect of the Crp analysis. The Crp's are not clinical types. They are perceptively organized clusters of tv drama character r patterns. Since neither dramatist nor viewer are necessarily psychiatrically-inclined, a Crp may arise that is completely unrelated to anything in objective reality. Crp$_{11}$ is such a pattern. It is a Crp of abnormal Rs. Crp$_{11}$ may be indicative of a manic, alcoholic, hypochondriac, meglomaniac, insomniac, melancholiac, phobiac, sadistic or masochistic psychosis.

Crp$_{12}$, Normal

Crp$_{12}$ is characterized by its mature appropriateness.

Personality Traits : emotionally stable, confident, trusting, secure

Attitude-Values : any, but not extreme

Social Orientations : empathic, friendly

Work Orientations : flexible, adaptive

Physical Aspects : no psychoneurotic disorder

Common Stereotype : nice "guy", average American boy

Crp$_{13}$, High Need Accomplishing

Crp$_{13}$ is characterized by its persistent & enduring energy. Crp$_{13}$ is suggestive of an extreme need to excel, expressed in a severe demand for self-perfection.

Personality Traits : determined, stubborn, aggressive, overwhelming ambition

Attitude-Values : belief in always doing best, striving for best, great personal pride in work, work highly valued over pleasure, worships perfection

Social Orientations : impatient, little concern for social considerations

Work Orientations : willing to and does work very hard, efficient, enterprising, persistent

Physical Aspects : extremely energetic, may be tired and harrassed from overwork, may have ulcer, high blood pressure

Common Stereotype : perfectionist (slavedrives the self)

Crp$_{14}$, Low Need Accomplishing

Crp$_{14}$ is characterized by the direction of the r pattern. Whereas Crp$_{13}$ is work-oriented, Crp$_{14}$ is work-avoiding. Crp$_{13}$ and Crp$_{14}$ seem reactions to a fear of failure. Crp$_{13}$ is the driving solution. Crp$_{14}$ is the withdrawing solution. One has the feeling Crp$_{14}$ is prompted by a "can't fail if don't try" philosophy & Crp$_{13}$, by a "can't fail if try hard enough" philosophy.

Personality Traits : leisurely, happy-go-lucky, calm

Attitude-Values : belief in relaxing rather than striving, acceptance of position in life

Social Orientations : pleasure-seeking, patient, fun-loving

Work Orientations : Quitter, incompetent, lazy

Physical Aspects : low energy level

Common Stereotype : goof-off

Crp$_{15}$, Physically Positive

Crp$_{15}$ is a male r category. Crp$_{15}$ is characterized by its athletic skillfulness. The female equivalent to Crp$_{15}$ is the beautiful, feminine "Belle of the Ball."

Personality Traits : masculine, virile, bold, brave, adventurous, tough, confident, stoic, may be wild, ferocious

Attitude-Values : defender and protector of the "right", beliefs are conventional American

Social Orientations : protective, aggressive

Work Orientations : good with hands, able to take care of self, skillful fighter

Physical Aspects : strong, agile, quick reflexes, athletic, tall, young, sexually attractive, endurance, neat, cleancut

Common Stereotype : Superman, Tarzan (nomadic barbarian), Shane, All-American boy, The Lone Ranger, rugged outdoorsman

Crp$_{16}$, Physically Negative

Crp$_{16}$ is a male r category. Crp$_{16}$ is characterized by its nonathletic execution.

Personality Traits : not masculine, sterile, cowardly, self-centered, no self confidence

Attitude-Values : weak value structure

Social Orientations : gives in to pressure, yielding

Work Orientation : non-physical work

Physical Aspects : weak, nonathletic, slow, clumsy, poor fighter, fragile, fat, myopic, handicapped, deformed, ugly, sloppy appearance

Common Stereotype : cowardly foreigner, 98-lb. weakling

Crp$_{17}$, Moral

Crp$_{17}$ is a moral r pattern. Crp$_{17}$ is characterized by the altruistic qualities of the r pattern.

Personality Traits : charitable, honest, truthful, loyal, flexible, sincere

Attitude-Values : belief in formal ethics, law, justice, professional ethics, civic-minded, ends don't justify means

Social Orientations : brotherly love, altruistic, avoids violence, tolerant

Work Orientations : conscientious

Physical Aspects : no noticeable cluster

Common Stereotype : martyr, savior, Puritan, patriot

Crp$_{18}$, Immoral--Common Law

Crp$_{18}$ is characterized by its self-centered motivation & its disregard for implicit social law.

Personality Traits : self-centered, cruel, insincere, deceitful

Attitude-Values : end justifies the means, to be caught is a sin, still accepts facade of social law, belief in use of social influence for own purpose, disbelief in physical force, seeks social acceptance based on O's invidious comparisons

Social Orientations : sexy, lecherous, unfaithful, scheming

Work Orientations : mercenary, most return for least effort, manipulative

Physical Aspects : no noticeable cluster

Common Stereotype : scheming woman, lecherous old man, social psychopath

Crp$_{19}$, Immoral--Judicial Law (criminal)

Crp$_{19}$ is the typical criminal r pattern. Crp$_{19}$ may be subdivided on whether its orientation is violent or nonviolent, but it is always an illegal r pattern. Crp$_{19}$ differs from Crp$_{18}$ in that Crp$_{18}$ is a violation of common law (honest businessman with mistress) while Crp$_{19}$ is a violation of judicial law (burgular, bankrobber). If Crp$_{19}$ is exhibited by a criminal leader, the pattern complex seems similar to Crp$_{7}$ (authoritarian). There is also a similarity between Crp$_{19}$ & Crp$_{13}$ (high need accomplishing); Crp$_{19}$ & Crp$_{14}$ (low need accomplishing).

Personality Traits : self-centered, greedy, callous, deceitful, confident, cunning, diabolical, ruthless, tough, cruel, impulsive

Attitude-Values : belief in being well informed, utter contempt for law, may or may not believe in use of force, ends always justify means

Social Orientations : gloating, unfriendly, hostile, revengeful, suspicious, curt, may be sauve, gentlemanly (insincere)

Work Orientations : bold, daring, non-servile, competent

Physical Aspects : shifty eyes, meticulous in dress

Common Stereotype : public enemy, member of the Mafia, any criminal category

Crp_{20}, Intellectually Positive

Crp_{20} is characterized by its intellectual positiveness (it is a clever r for the situation involved). Crp_{20} is a r pattern predominantly displayed by male tv drama characters.

Personality Traits : flexible, imaginative, versatile

Attitude-Values : belief in knowledge for knowledge's sake; knowledge for practical use; the empirical, logical explanation

Social Orientations : aloof, interested in intellectual answer more than people, understands people, modest--questions own ideas

Work Orientations : intellectual curiosity, systematic approach, observant

Physical Aspects : high native intelligence--quick thinking, clever, creative, alert, good memory

Common Stereotype : dedicated professional, explorer, detective, absent-minded professor, mad scientist, technician (if woman)

Crp_{21}, Intellectually Negative

Crp_{21} is characterized by its intellectual negativeness (it is a stupid r for the situation involved).

Personality Traits : shallow, not imaginative, careless, naive

Attitude-Values : anti-intellectual beliefs

Social Orientations : uncultured

Work Orientations : unorganized, no intellectual curiosity, jumps to conclusions, not adaptive, unobserving, puzzled

Physical Aspects : stumbling, low native intelligence (thoughtless, forgetful, gullible, not alert, parrots old saws)

Common Stereotype : dumb blonde, zombie, menial worker

Crp$_{22}$, Personable

Crp$_{22}$ is characterized by the friendly, warmheartedness of the r pattern. Crp$_{22}$ is similar to Crp$_{14}$ (other-directed for other) except Crp$_{22}$ seems a spontaneous r, whereas Crp$_{14}$ seems motivated by an actuall- seeking to do something for another. The Crp$_{22}$ arises by circumstances; the circumstance, however, doesn't seem to be sought for.

Personality Traits : personal charm, gregarious, sense of humor, warm-hearted, mildly extroverted, compassionate, flexible, genuine

Attitude-Values : belief in enjoying life, taking things as they come

Social Orientations : easy-going, socially capable, agreeable, polite, displays a genuine affection for others

Work Orientations : no noticeable cluster

Physical Aspects : well-dressed

Common Stereotype : naive, easy-going everyday American

Action R Patterns (Arp's)

The several 1,000 goal inferences made by the 5 analysts were also transcribed into extensive lists. 3 coders, working independently, clustered the transcribed goal inferences into patterns.

Whereas the 3 coders had little trouble in developing a common set of character r patterns, it became apparent during the condensation of goal inferences that no common pattern was evolving. This was true when any 1 coder re-examined his/her data or when inter-coder comparisons were made. The criteria for the inclusion of any 1 goal inference in any 1 category kept changing.

It was found, however, that a common system could be developed once these criteria were identified & a control procedure developed.

It appears that in making inferences concerning the goal-directed behavior of a tv drama character several aspects of the goal-directed behavior must be considered.

These were:

a) the intended direction of the behavioral r (does the character intend to change from present position A to a new position B; or does he intend to keep his present position A);

b) the valence attributable to the intended goal (whether socio-moral or a positive goal; or socio-immoral or a negative goal);

c) the valence attributable to the means of attaining the intended goal (whether socio-moral or a positive means of goal attainment; or socio-immoral or a negative means of goal attainment; &

d) the intended benefactor of the behavioral r (whether activity is done to benefit self or other).

It, thus, became apparent that goal-directed behavior could involve: either attaining a new position or retaining a present position; either a positive goal or a negative goal; either a positive means or a negative means; either for the self or for an other.

It seemed reasonable to conceptualize this entire goal-directed behavioral complex as an action r field. A model was developed by which inferences concerning goal-directed behavior could be interpreted in terms of action r patterns (Arp's).

The model is dependent on the coder being able to make an inference as to the character's intentions. If the character is perceived as intending to help another move some boxes, but manages to drop a box on the other's toe, the primary inference is "help other"; the secondary inference, "hurt other". The model may then have, a final breakdown: intended action; results of action. For economy only the intended action model is outlined below:

Intended Action

	Retaining				Attaining			
	+ Goal		- Goal		+ Goal		- Goal	
	Self	Other	Self	Other	Self	Other	Self	Other
+ Means	Arp$_1$	Arp$_2$	Arp$_3$	Arp$_4$	Arp$_9$	Arp$_{10}$	Arp$_{11}$	Arp$_{12}$
- Means	Arp$_5$	Arp$_6$	Arp$_7$	Arp$_8$	Arp$_{13}$	Arp$_{14}$	Arp$_{15}$	Arp$_{16}$

The results of the action model are identical to the intended action model: the results of the action inferences being coded into the results of the action model, the intended action inferences being coded into the intended action model.

The following examples outline (Arp's) 1 through 16:

Arp$_1$; Retaining, + Goal, + Means, For Self

> Defending a theory one believes is correct to retain one's status; working hard to keep one's job; escaping sex-hungry boyfriend/girlfriend (protecting one's virtue)

Arp$_2$; Retaining, + Goal, + Means, For Self

> Caring for children; bringing other into line; saving family name by discovering "truth" about father/mother

Arp$_3$; Retaining, - Goal, + Means, For Self

> Convicting guilty party to retain political power for self; helping other in work to hide self from arrest; giving truthful testimony concerning rival to protect one's position in hoodlum empire

Arp$_4$; Retaining, - Goal, + Means, For Other

> Using honest methods to help hucksters get elected; giving truthful testimony which one knows will protect guilty other from conviction; announcing scientific finding which will drastically upset other's way-of-life

Arp$_5$; Retaining, + Goal, - Means, For Self

> Lying to police to protect innocent self (retaining freedom); killing sex-hungry other to protect one's virtue; killing mistress to save one's marriage

Arp$_6$; Retaining, + Goal, - Means, For Other

> Lying to loved one to keep him/her happy; lying to police to protect innocent other from arrest; killing enemy soldiers to save platoon from being killed (retaining life)

Arp$_7$; Retaining, - Goal, - Means, For Self

> Lying to police to protect guilty self from being brought to justice; killing rival to retain one's position in hoodlum empire; killing wife to continue sexual relations with mistress

Arp$_8$; Retaining, - Goal, - Means, For Other

> Giving false testimony to protect guilty other from convic-

tion; killing other for friend so that friend can retain position in hoodlum empire; falsifying scientific evidence to allow incompetent friend to retain his job

Arp_9; Attaining, + Goal, + Means, For Self

Starting own business to be own boss; getting self in shape physically; developing device to save self unnecessary labor in work situation

Arp_{10}; Attaining, + Goal, + Means, For Other

Helping community project become success; teaching other mathematics; clearing suspect by investigation

Arp_{11}; Attaining, - Goal, + Means, For Self

Using legitimate business practices to further self in Mafiosi organization; being nice to other to gain her/his money; anonymously informing on opposing hoodlum leader so can take over racket for oneself

Arp_{12}; Attaining, - Goal, + Means, For Other

Buying automobile legally for hoodlum to use in murder; teaching other criminal methods; helping other conduct scientific research so that other can control people

Arp_{13}; Attaining, + Goal, - Means, For Self

Saying what voter wants to hear to get honest self elected; tricking other into doing your work; committing crime to finance one's education

Arp_{14}; Attaining, + Goal, - Means, For Other

Robbing bank to obtain money to finance operation for crippled other; sacrificing self for country; killing hoodlum preying on neighborhood

Arp_{15}; Attaining, - Goal, - Means, For Self

Robbing bank to obtain money to pursue "immoral" life; saying what voter wants to hear to get elected to pursue corrupt political life; raping other

Arp_{16}; Attaining, - Goal, - Means, For Other

Collecting devious evidence for superior to send innocent others to their death; killing mistress' husband for mistress; covering up for an incompetent friend's on-the-job mistake so that he will get promotion

If a great amount of material is to be coded or if a particular general area is to be of primary interest, the (Arp's) may be subdivided. The reduction of the several 1,000 goal inferences suggested 5 general interest areas might cover a great majority of tv drama content. These areas are: philosophic, intellectual, psychological, societal, & physical. Analysis suggested that certain subcategories might be used if a particularly complex content analysis were undertaken. The following shows examples for the 5 general interest areas & subcategories usable in an extensive, comprehensive content analysis of tv drama programing:

Philosophic

Civic (country) : help community, promote peace, be loyal, sacrifice self for country

Political : get vote, say what voter wants to hear, help other win

Legal : clear suspect, aid police, enforce law, avoid detection

Religion : worship diety, redeem self, follow "good" life, find basis for beliefs, deny existence of diety

Intellectual

Scientific (find) : test theory, find "truth"

Education (tell) : explain theory, gain information, keep information to self, satisfy curiosity

Utility : save labor, use knowledge in practical sense

Psychological

Orientation : make purpose clear, identify other's attitude, deny evidence, assess worth of others, express self, bring other into line

Emotional : avoid anxiety, relieve tension, take frustrations out on others, gain sympathy, escape to dream world

Societal

Friendship : help other, make other jealous, repay kindness

Familial : togetherness, care for children, save family name, divorce other, possessively hold on to other

Romance : express affection, break up romance, promote romance of other

Authority : criticize authority, control others, frustrate authority, follow orders

Career : be own boss, get other to do one's work, advance on job, avoid work, hold on to job

Business-Property : gain property, locate lost property, guard property, conduct business, supervise others

Military : defeat enemy, gain peace

Physical : satisfy hunger, sleep, get in shape, protect weak, restrain other, attack other, relieve illness, defend self

Attitude-Values Patterns & Analysis

Several 1,000 inferences concerning attitude-values were made by the 5 analysts. These inferences were transcribed into extensive lists & 3 coders, working independently, clustered the inferences concerning attitude-values into patterns.

It became apparent on examination of each coder's cluster system & by comparison of inter-coder clusters that no simple common attitude-values pattern system was being developed.

Re-examination of the data, & a careful analysis of the criteria by which each coder had organized his data suggested 4 factors were confounding any attitude-values inference. These were:

1) The character's initial stimulus pattern

A character is not a blank surface when he is introduced into the tv drama. He is identified with something; past (was a Nazi, was a Pulitzer Prize winner, was an alcoholic), present (is tall, is a Conservative, is a plumber), or future (is studying to be a scientist, wants to be a novelist).

2) The action pattern

A character may act violently or nonviolently, use a positive sociomoral or negative sociomoral method of attaining any of his goals.

3) The character's intentions

The character may act with a sociomoral positive or sociomoral negative goal in mind. He may want to achieve this goal for himself, for an other, or for an abstractness (his country).

4) The actual consequences of the action

The action may affect the character himself, an other, or abstractness (justice may or may not be done) negatively or positively.

These 4 areas — character's initial stimulus pattern, action pattern, inferred intentions of character, & actual consequences of action — were developed into a model by which a great many hypotheses may be tested.

The following is an outline of the model. Several examples are provided to illustrate each of the 4 parts.

1) Character's Initial Stimulus Patterns (Cisp's)

$Cisp_1$; Was, + Stimulus

U.S. Air Force officer; college football player; honest detective

$Cisp_2$; Was, - Stimulus

Japanese Imperial Army officer; bookworm; dishonest detective

$Cisp_3$; Is, + Stimulus

honest warden; tall, dark, handsome; dedicated scientist

$Cisp_4$; Is, - Stimulus

convict; short, fat, ugly; failing student

$Cisp_5$; Wants to be, + Stimulus

novelist; surgeon; beauty queen

$Cisp_6$; Wants to be, - Stimulus

head of hoodlum empire; God; prostitute

2) Values-Attitudes Action Patterns (Vaap's):

$Vaap_1$; + Means, nonviolent

map out plans (+ means, nonviolent) for robbery (- goal); raise money honestly (+ means, nonviolent) for operation

(+ goal); read classic (+ means, nonviolent) to improve understanding of literature (+ goal)

$Vaap_2$; + Means, violent

perform brain operation (+ means, violent) to cure patient (+ goal); train hard (+ means, violent) to win lightweight title (+ goal); use air drills to build tunnel (+ means, violent) to rob bank (- goal)

$Vaap_3$; - Means, nonviolent

embezzle money (- means, nonviolent) to pay for (O's) operation (+ goal); fake books (- means, nonviolent) to hide former embezzlement (- goal); steal book from library (- means, nonviolent) to improve understanding of science (+ goal)

$Vaap_4$; - Means, violent

kill O (- means, violent) to advance scientific knowledge (+ goal); threaten to kill opponent (- means, violent) to win lightweight title (+ goal); blow up embassy (- means, violent) to forward democratic principles (+ goals)

3) Character intentions inferred from character's action (Cii's):

Cii_1; + Goal, for Self

work hard (+ means) to gain experience (+ goal); play golf (+ means) to relax (+ goal); cheat Os at cards (- means) to finance education (+ goal)

Cii_2; + Goal, for Other

teach O (+ means) to understand arithmetic (+ goal); steal car (- means) to take sick man to hospital (+ goal); help honest friend (+ means) succeed (+ goal)

Cii_3; + Goal, for Abstractness

work hard (+ means) to find scientific answer (+ goal); ruin health (- means) to paint beautiful picture for art's sake (+ goal); lie (- means) to help Grand Jury investigation bring charges against hoodlum (+ goal)

Cii_4; - Goal, for Self

kill O (- means) to satisfy personal jealousy (- goal); be nice to O (+ means) so he won't suspect your're a counterfeiter (- goal); rob store (- means) to continue one's criminal career (- goal)

Cii_5; - Goal, for Other

help (+ means) convict escape (- goal); kill O (- means) to help hoodlum build criminal empire (- goal); steal car (- means) to help gang rob bank (- goal)

Cii_6; - Goal, for Abstractness

lie to foreign press (- means) to hide own country's aggressive intentions (- goal); lie (- means) to frustrate Grand Jury investigation (- goal); help to raise money honestly (+ means) to promote subversive organization's principles (- goal)

4) Actual consequences of character action (Acca's):

$Acca_1$; + Result, affecting Self

self obtaining reduced sentence; self obtaining job promotion; self winning race

$Acca_2$; + Result, affecting Other

orphans being able to have a party; O being cured of illness; O being rehired

$Acca_3$; + Result, affecting Abstractness

Senate passing humanitarian bill; stolen work of art being returned to national gallery; answer to malfunctioning in rocket system being found

$Acca_4$; - Result, affecting Self

self being sent to jail; self being injured; self losing job

$Acca_5$; - Result, affecting Other

detective being killed; hoodlum gaining control of legitimate business; enemy capturing Allied troops

$Acca_6$; - Result, affecting Abstractness

justice being circumvented; dictatorial group gaining control & overthrowing constitutional government; scientific answer not being found

The attitude-values model is exceedingly flexible, allowing both simple & complex hypotheses to be tested.

The following sample problems are provided to illustrate this flexibility:

Sample Problem_1 (Simple):

One might be interested in determining the amount of character change that occurs during teleprogramming.

The problem could be approached by:

(a) coding characters at the time of their initial introduction into the tv drama as a positive character ($\text{Cisp}_{1,\ 3,\ 5}$) or a negative character ($\text{Cisp}_{2,\ 4,\ 6}$); then recoding them at the end of the program as being a positive or a negative character.

Or (b) coding characters at the time of their initial introduction into the tv drama as $\text{Cisp}_{1,\ 3,\ 5}$ or $\text{Cisp}_{2,\ 4,\ 6}$; then assuming that the result for self (either Acca_1 or Acca_4) at the end of the tv drama is highly correlated with the character's stimulus value at the end of the tv drama, coding whether a positive result for self (Acca_1) or negative result for self (Acca_4) occurs. Simple 2 x 2 chi square formula may be adequate for the statistical analysis of such a problem.

Sample Problem_2 (Complex):

One might be interested in determining whether a character's intentions (Cii's) were more important in determining his final evaluation than his initial stimulus value (Cisp's) or his means of striving for goals (Vaap's).

The hypothesis concerned might be:

Neither character's initial stimulus pattern (Cisp) nor his action pattern (Vaap) is correlated with the final actual consequences of his behavior for himself; but character's intention (Cii's) are positively correlated (±) with the consequences of his behavior for himself.

Written in the language of the model, the hypothesis would read:

$$\underset{\substack{\text{(initial}\\ \text{+ or −}\\ \text{character)}}}{\text{Cisp}_n} \quad \text{using} \quad \underset{\substack{\text{(+ or −}\\ \text{means)}}}{\text{Vaap}_n} \left\{ \begin{array}{ll} \text{with Cii}_{1,2,3,} & \pm\ \text{Acca}_1 \\ \quad (+\text{ goals}) & (+\text{ result for self}) \\ \text{with Cii}_{4,5,6} & \pm\ \text{Acca}_4 \\ \quad (-\text{ goals}) & (-\text{ result for self}) \end{array} \right.$$

Sample Problem$_3$ (substitution):

The model may be adapted to accommodate other categorical systems. One might be interested in knowing whether women were depicted in tv drama as using differing means than men to attain self goals.

The following table could be used to examine the problem:

		Cii_1		Cii_4*	
		Men	Women	Men	Women
(+ means, nonviolent)	$Vaap_1$				
(+ means, violent)	$Vaap_2$				
(- means, nonviolent)	$Vaap_3$				
(- means, violent)	$Vaap_4$				

An example of a very complex coding model is given in Table 4 just below. This is the analysis of the development of a character from initial entry into the story until his final exit.

Table 4

Example of a Complex Coding Framework
Representing how a Character's Progress
May be Evaluated From Beginning to End of a
TV Drama Plot

Phase 1: early phase of the drama

	Valence +	Valence -
were	$Cisp_1$	$Cisp_2$
are	$Cisp_3$	$Cisp_4$
want to be	$Cisp_5$	$Cisp_6$

Character's
Initial Stimulus
Patterns
↓

Phase 2: main phase of the drama

	Nonviolent	Violent
+ means	$Vaap_1$	$Vaap_2$
- means	$Vaap_3$	$Vaap_4$

Values-Attitudes
Action Patterns
↓

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*Cii_1 = + goal for self; Cii_4 = - goal for self.

	For Self	For Other	For Abstract
+ goals	Cii_1	Cii_2	Cii_3
- goals	Cii_4	Cii_5	Cii_6

Character's Inferred Intentions

Phase 3: final phase of the drama

		Affecting	
	Self	Other	Abstract
+ result	$Acca_1$	$Acca_2$	$Acca_3$
- result	$Acca_4$	$Acca_5$	$Acca_6$

Actual Consequences of Character's Action *

Statements Concerning Life-Reality

Several 1,000 inferences concerning statements concerning life-reality were made by 5 analysts. These inferences were transcribed into extensive lists, & 3 coders, working independently, attempted to cluster the statements concerning life-reality into patterns.

Unlike the previous inferential analyses (character response patterns, goals, attitudes-values), the statements concerning life-reality didn't lend themselves to a relatively uniform classification. Coders had difficulty agreeing on whether certain statements were, in fact, statements concerning life-reality. Although the coders had independently developed somewhat similar initial categories (statements about law enforcement, marriage, conformity), each had difficulty in finding general unifying concepts to bring the data together. There seemed to be an infinity of possible ways of categorizing the data.

The condensation process was halted. The problem was to determine whether the Es had gone astray or whether the idea of life-reality statement analysis was itself an unproductive one.

An approach similar to that used by George (41) in his study of inferences made from Nazi propaganda by FCC analysts was employed to identify the patterns of reasoning used by the tv drama coders.

This analysis suggested that:

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*This framework allows character development to be systematically studied. For example: does a formerly negative character ($Cisp_2$) who wants to be a positive character ($Cisp_5$) use positive or negative means to attain his positive goals; & what result does this "good-intending" character experience for his efforts?

a) at least 3 factors must be considered before adequate life-reality statement inference analysis may be undertaken; &

b) these 3 factors enter the coder's thought process so subtlety important modifications must be made in analytic methodology if anything of significance is to be found.

These 3 factors were the coder's native intellectual ability; his range of worldly experience (amount of informal and formal knowledge) & his emotional attitudes-values patterns & his awareness of how these emotional attitudes-values patterns affect his judgments.

Life-reality statement coding seems to be confounded by the complex way these 3 factors interact.

The 1st inference a coder must make is whether a given statement is actually a statement about life-reality (a sort of "self-evident" truth) or an opinion.

Reexamination of the several 1,000 inferences revealed that about 80% were actually opinions & not life-reality statements. This reduced the pool of life-reality statements to about 300 statements.

It was apparent, however, that whether these 300 statements were opinion or factual life-reality statements was dependent on the analyst's intellectual, experiential, emotional & attitudinal patterning. What was a statement about life-reality to 1 analyst might be considered an opinion by a 2nd & a cliche statement by a 3rd.

It was agreed upon by the analysts that life-reality statements involved: making the implicit, explicit (the dramatist "catches on" to one of life's more subtle aspects & makes it explicit in the drama); & either confirming some new insight" into these implicit relationships or bringing a new insight (the viewer has suddenly seen that women while saying "no" to sexual advances are expecting the behavior to continue).

The coders had originally been instructed as follows concerning the coding of life-reality statements:

> Statements regarding life-reality include those generalized inferences from statements concerning reality or human nature or life in general. This is not a statement about the characters, but a more generalized statement about things or people in general.
> Example: People may in spite plot against a neighbor if they believe they have been discriminated against.

The instructions had originally been written in as general a tone as possible so as not to imprint too specific an orientational set in the analyst's mind.

The reexamination process suggested, however, that much more explicit rules for coding life-reality statements must be developed if this area is to be adequately investigated.

The reexamination process also suggested that far more training is needed for the group of analysts who undertake this part of the analysis, & more extensive pretesting will be required before an adequate life-reality statement analysis may be undertaken.

A More Abstract Model

The gross model outlines the main categorical system derived from the tv drama content analysis. The abstract model pertains to the hypothetical precise categorical system that should result after definitive refinements have been made on the gross model (the Crp's remaining after overlap is completely eliminated).

The abstract model's development is based on several assumptions:

1) It is assumed that in order to approach objective scientific precision, communication research must move towards development of an abstract language.

This assumption is based on the belief that the social sciences are hampered by using words in everyday usage having nonscientific connotation (personality, character, love). These words, despite the social scientist's sincere attempts to precisely define them, still carry these non-precise connotations. Many have moral connotations (spoiled child, love, hate) which obscure the objectivity needed for precise science. This doesn't mean the social scientist shouldn't study morality — but he should conduct such studies in nonmoral terms. The discovery of meaningful relationships in emotionally charged areas seems dependent on the E's ability to isolate the variables & describe their relationships in objective, abstract language.

The abstract model might eventually isolate the common parts of Crp_1 (authoritarian), Crp_{20} (intellectually positive) & Crp_{13} (high need accomplishing) with 1 symbol (alpha r).

It appears that 3 basic Rs underlie the 22 character r patterns (Crp's): an alpha r, where X moves towards Y; a beta r, where X moves away from Y; & a delta r, where X is neutral in relation to Y (neither approaches nor avoids Y). Alpha r & beta r are interdependent (for X to move away from Y, X must move toward Z).

It also appears that the energy released during this motional pattern is important; that is, whether high energy (thief running from scene of crime) or low energy (thief calmly walking away from scene of crime) is expended.

2) It is assumed that eventually the abstract model must be "validated" by more than 1 method of scientific inquiry.

(a) at the general, gross level of depth interviews, questionnaires, & survey research;

(b) at the group tests & measurements level (further refinement of the PCT);

(c) at the individual tests & measurements level (the select-a-plot, episode-rating procedure); &

(d) at the experimental level (physiological demonstration of physical correlates where the hypotheses warrant; highly controlled experimentation of the learning & perceiving aspects of preference choice development; & where possible, laboratory experimentation using animals to study certain of the more parsimoniously defined variables).

3) It is assumed that an orderly system of relationships exists within tv drama; within the behavioral functioning of the viewer; & that orderly relationships exist between tv drama content & its viewers.

4) It is assumed that — in general — the relationships existing in the world of fictionalized drama portrayed on film are closely related to relationships existing in the "real" world; that is, the psychological explanation of the functioning of fictional characters doesn't depart radically from a psychological explanation of the functioning of "real" people in the "real" world.

5) It is assumed that these relationships are better studied & explained in terms of individual behavior than in terms of group behavior.

This assumption is based on the belief that determinants within the person are more important in the functioning of preference choice than determinants outside of the person.

It should be stressed, however, that the abstract model doesn't discount the operation of societal factors. The model simply assumes the primary importance of individual factors.

6) It is assumed that the abstract model & its accompanying Theory of TV Drama Preference Choice may be extendable with modification as a general theory of preference choice & as a possible starting point for a theory of behavioral functioning.

7) It is assumed that the gross model (character response patterns, goals, attitude-values statements) describes a significantly large area of tv drama story-line content to warrant extensive objective content analysis to be based upon it.

8) It is assumed that a supplementary content analysis employing precise definitions is needed to gain more significant data concerning the subtle life-reality statements problem.

9) It is assumed that the development of the abstract model will be best facilitated by placing major research emphasis on the model's broader problems rather than on the model's more minute problems.

Most Demanding Problems

As development from the gross to the abstract model proceeds, several important questions must be answered before any relationships may be described. These are:

1) Given the rather extensive categorization of the gross model (Crp's, Arp's, Cisp's, Vaap's, Cii's, Acca's), can independent coders agree with the original tv drama analysis; that is, will objective counting analysis on an independent sample of tv dramas replicate the qualitative analysis?

2) Can independent coders using the extensive gross categorization system agree with each other; that is, will objective counting analysis be replicated by independent coders on an independent sample of tv dramas?*

3) Not given the extensive gross categorization system, do viewers perceive character response patterns, actual response patterns, & attitude-values statements in clusters similar to the categorization clusters of the gross categorization model?

4) If given the task of sorting character traits, means, goals, values, without reference being given to the gross categorization model, will Ss sort the material into clusters similar to the gross categorization model clusters?

5) Is the gross categorization model (± means; ± ends; retaining, attaining, intentions, consequences) describing a similar or a different aspect of tv drama than the attitude-values system of Cisp's (character's initial stimulus pattern), Vaap's (± means; violent or nonviolent means), Cii's

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*Budgeting considerations ruled out any attempt to measure the model's reliability during the present study. Rather than doing an inadequate partial analysis on the present data, it was decided to relegate the question of model reliability to a completely new study with adequate funds to thoroughly explore the question.

(character's inferred intentions: ±goals; for self, other, abstract) & Acca's (actual consequences of character's action: ± results; affecting self, other, abstract)

Methodology

The development of the abstract model seems dependent on study of these 5 basic problems. The methods used to study each problem would employ standard content analytic & statistical procedures except for 2 exceptions.

Osgood (65, p. 44) gives the following formula for measuring intercoder agreement (ica):

$$\bar{X}_{ica} = \frac{2(AO_{1,2})}{AO_1 + AO_2}$$

where AO = attitude object
AO_1 = number of attitude objects isolated by $Coder_1$
AO_2 = number of attitude objects isolated by $Coder_2$
$AO_{1,2}$ = number of attitude objects agreed upon for isolation by $Coders_{1,2}$

Osgood thus compares each coder with every other coder, & then obtains a mean for the paired-coder agreements (on 7 coders over 18 messages, Osgood found a $\bar{X}$ intercoder agreement of .82).

Osgood's methodology seems to have 2 drawbacks:

1) It requires $\frac{n(n-1)}{2}$ separate computations (in Osgood's example of 7 coders there could be $\frac{7(6)}{2} = 21$ computations)

2) It doesn't tell the number of classifications (AO's) agreed upon by all coders. One doesn't know if the AO's agreed upon by $Coder_1$ & $Coder_2$ are the same AO's agreed on by $Coder_1$ & $Coder_3$ or the same AO's agreed on by $Coder_4$ & $Coder_5$.

It would appear that Osgood's methodology could be supplemented by the following formula:

$$\bar{X}_{ica} = \frac{N(AO_1 \ldots n)}{(AO_1 + AO_2 \ldots + AO_n)}$$

where N = total number of coders

$AO_1 \ldots n$ = total number of attitude objects isolated and agreed upon by all coders

AO_1 = number of attitude objects isolated by $Coder_1$

AO_n = number of attitude objects isolated by $Coder_n$

It seems essential to the development of the abstract model that the n of inferences (AO's in Osgood's terminology) agreed upon by all coders be determined.

It seems essential that a modified form of evaluative assertion analysis be employed in the development of the abstract model.

Osgood (65, p. 42) states:

> The purpose of evaluative assertion analysis is to extract from messages the evaluations being made of significant concepts, with a minimum dependence on the effects of the messages on coders or on their existing attitudes.

The following steps are suggested for abstract model development:

1) Trained coders will translate the plot-events into masked versions (nonsense symbols replace essential words):

Original Plot-Event Statement	Masked Statement
Harris asks his family to hurry & pack so they can leave before visitors arrive.	X asks Y to hurry & pack so X & Y can leave before Z arrives.

2) A 2rd group of trained coders will translate the masked versions into isolated inferential statements:

X asks Y to do something
X asks Y to do something quickly
X wants to go somewhere with Y
X wants to avoid Z

3) A 3rd group of trained coders will evaluate the isolated inferential statements:

Isolated Inferential Statements	Inference Evaluation
X asks Y to do something	X = Crp_1 (authoritarian)
X asks Y to do something quickly	X = impatient
X wants to go somewhere with Y	X + Y
X wants to avoid Z	X - Z

4) A 4th group of trained coders will cluster the material to ascertain how various groups (fathers, mothers, policemen, foreigners) are evaluated (impatient, authoritarian).

This type of analysis is extremely time-consuming & costly (using Osgood's estimation, approximately $60 per half-hour tv drama); & therefore should be pretested on a small n of dramas & employed only after a series of important questions & hypotheses had been formed (the tv drama analysis suggested that reporters seem to be depicted as relatively obnoxious persons. The modified evaluative assertion analysis might test the validity of this important observation).

Abstract Model Strategy Considerations

Several methodological assumptions also govern the development of the abstract model. These are:

1) Essentially all inferences concerning what is occurring within the character are based on what the character does or doesn't do, or what others do or don't do in relation to the character. Thus, all inferences are based on a character's r or lack of r to a stimulus. The importance of analysts making r inferences rather than character trait inferences is paramount even if a low level of objectivity is to be obtained.

R patterns are subdivided into character r patterns (Crp's), action r patterns (Arp's) & values-attitudinal patterns (Cisp's, Vaap's, Cii's, Acca's) for the coder's intellectual convenience. It is essential for the analyst to realize that all these patterns are dependent on inferences made on S—R connectives.

If the analyst is focusing on the individual, he may make inferences concerning the personality trait, the purpose (need or drive) supposedly determining the r. If the analyst is focusing on the social field around the individual, he may make inferences concerning the value society might put on the r or on the consequences of the r. Both inferences are dependent on what frame of reference (whether an inference to individual or field) is used in making the inference from the S—R connective. This suggests that eventually 1 system of symbolization may be efficient to explain character r patterns (Crp's), action r patterns (Arp's) & attitude-values patterns. The parallel to Behavioristic thinking is obvious.

2) It is assumed that the character r pattern is a total r. For coder convenience, the (Crp's) are divided into intellectual, emotional, physical, moral, attitudinal-value categories; but the character responds as a complex whole (there isn't just an intellectual r or an emotional r). The ultimate aim of the abstract model is to isolate these parts of the whole (intellectual, emotional) & explain now they interact to produce the total r.

3) It is assumed that the different patterns described in the gross model are not structures, but dynamic patterned ways of behaving.

Summary

The aim of the 3rd phase of the study wasn't to analyze tv drama per se. The aim was to develop a logical model of operationally defined categories by which a comprehensive analysis of tv drama might later be undertaken. The complex scheme of Crp's, Cisp's, Vaap's, Cii's, & Acca's emerged from the condensation of many 1,000s of inferences. This scheme is the data & the model (when a large n of characters had a similar character r pattern a Crp was postulated).

The testing of the model's reliability & of its validity wasn't the aim of this study. The aim of this study was to develop the model. The reliability & validity must be determined in future analyses on independent samples of tv drama programs.

During the development of the model, a n of ideas were gathered concerning the theoretical aspects of preference choice (Grandpas's exploding in The Munsters was an example of reality manipulation). These ideas were listed & became a part of the theory of preference choice. These ideas also provided a certain insight into how story outlines could be written for the PCT.

It is important to emphasize that these ideas concerning theory & these ideas concerning how story outlines could be written are not readily expressible in scientific language. This study deals with aesthetic taste & its success is dependent to a considerable extent on balancing scientific & literary considerations.

IV

A THEORY OF AESTHETIC PREFERENCE CHOICE

Review of the literature revealed a lack of any comprehensive theory to explain preference choice & of any comprehensive model to analyze media content.

The review did provide the basis for comprehensive theory in the idea of adult discount & did suggest a n of variants any comprehensive theory should consider. The 5 major variants were: (1) action...nonaction; (2) noninformative...informative; (3) unrealistic...realistic; (4) predictability...unpredictability; & (5) emotional identification...sophisticated detachment.[a] The review suggested that, in general, as age or education increased, the demand for nonaction, information, realism, & unpredictability increased & identification changed from the emotionally involved to the emotionally detached.

The interview, questionnaire, & TAS phase of the study suggested that, in general, these 5 major variants were relevant to present-day tv behavior[b] & suggested that the adult discount concept might be a sound starting point for the development of a comprehensive theory of preference choice.

The development of the general content analytic model provided a model by which certain theoretical considerations of tv drama programming content could be studied. In particular, the model provided a means of studying the interaction of various character types, attitude-values, goals, & means to goals. The model allows a great n of 2nd-stage analyses to be made. These analyses seem eventually necessary for the development of preference choice theory (much needs to be found concerning the appeal of various character types when other variants such as realism, information, & action are held constant).[c]

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[a] The 1st were considered primary variants; the latter 2 secondary variants.

[b] The age-relatedness of the predictability...unpredictability variant wasn't supported by the interview, questionnaire, & TAS data.

[c] This is the crux of the need for a comprehensive model. Further development of preference choice theory is probably contingent on being able to hold 1 group of variants constant while systematically varying another variant. The model provides the means of extending preference choice theory.

Preference Choice Theory

In developing preference choice theory, it was necessary to make a n of decisions concerning conflicts in the data.* Such decisions are only justifiable if the decision choice is testable. Logic is much less a criterion because a logical explanation was often possible for either conflict choice. The choice must, of course, be logical with other choices within the theoretical system -- but the validity of the choice is dependent entirely on independent, empirical test.

Primary postulates. The theory is set forth as a series of decisions concerning the available data. Each decision is outlined in 3 steps: the decision choice itself set forth in the form of a postulate; the theoretical & empirical reasons for the choice; & the means by which the choice may be tested.

Postulate 1: Preference choice theory follows the adult discount concept of natural development, postulating that, in general, as age or education increases, aesthetic taste changes from an immature to a mature pattern.

Rationale: This increasing age/education, increasing maturity of aesthetic taste was supported by the research of Uhl (80), Garnett (40), Carroll (15), Dysinger & Ruckmick (24), Diserens & Wood (23), De Boer (22), Eberhart (25), Pond (64), Ford (34), Wolf & Fiske (85), Lazarsfeld & Dinerman (53), Eppel (30), Freidson (35), Brodbeck (5), & Steiner (77). Results of the interview, questionnaire, & TAS in general supported postulate 1.

Test: Comparison of mean scores for grades 7 through 12 on the PCT by means of the t, F, & epsilon-square formulae.

Postulate 2: As age/education increases, there is an increasing demand for informative content & a decreasing demand for noninformative content.

Rationale: Supported by research of Uhl (80), Wolf & Fiske (85), & Lazarsfeld & Dinerman (53). Conflicting evidence on spontaneous mentions of interview-questionnaire analysis; but supported by TAS data.

Test: Comparison of mean scores for grades 7 through 12 on informative scale of PCT.

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*The data comprised: information obtained from the review of the literature; information obtained from the interview, questionnaire, & TAS phase of the study; & information obtained from the development of the content analytic model phase of the study.

Postulate 3: As age/education increases, there is an increasing demand for action of a socio-psychological nature (defined as nonaction) & a decreasing demand for action of a physical nature (defined as action).

Rationale: Supported by research of De Boer (22), Wolf & Fiske (85), Freidson (35), & Elkin (28). Reverse suggested by Uhl's (80) data. Conflicting evidence found in interview, questionnaire, & TAS data. Subjective impression from Brooks & Heilman's(6) theory of increasing demand for socio-psychological action weighted choice in favor of adopting postulate.

Test: Comparison of mean scores for grades 7 through 12 on action scale of PCT.

Postulate 4: As age/education increases, there is an increasing demand for realistic content & a decreasing demand for unrealistic content (realism being defined as that story plot-outline judged most realistic by adult college Ss).

Rationale: Supported by reasearch of Uhl (80), Dysinger & Ruckmick (24), Wolf & Fiske (85), Lazärsfeld & Dinerman (53), Freidson (35). Supported by interview, questionnaire, & TAS data.

Test: Comparison of mean scores for grades 7 through 12 on realism scale of PCT.

Postulate 5: The general progression of increasing aesthetic appreciation with increasing age/education is interrupted by a plateau or regression phase, which, in general, occurs around ages 14 or 15 (grades 9 or 10).

Rationale: Supported by research of Eberhart (25) & Pond (64).

Test: Epsilon-square test for rectilinearity of relationship, & t-test comparisons of mean scores for grades 7 through 12 on PCT.

These were the 5 primary postulates concerning Preference Choice Theory. Information, action, & realism were chosen as the primary variants for consideration because: each was mentioned as a possible variant in numerous studies & theoretical discussions; other variants (such as predictability & emotional identification) seemed to depend on gaining additional information concerning the variants before they could be adequately conceptualized for test purposes (the understanding of predictability seemed very dependent on gaining a more adequate understanding of realism); & all 3 variants seemed equally adaptable to the plot-outline type of question that was adopted for the PCT whereas other variants (emotional identification) didn't seem as readily adaptable to this format.* Practical considerations of time & budgeting only allowed postulate 1 (the gross increasing education, increasing aesthetic appreciation postulate as measured by choosing the more informative, or the more realistic, or the more actionaless plot-outline) & postulate 5 (the linearity of relationship between education & preference choice) to be thoroughly tested. Support of postulate 1, however, would reflect generally in favor of postulates 2, 3 & 4.

It was therefore decided to develop a test to measure preference choice behavior using the 3 primary variants -- information, realism, & action -- as the basis of the test.** The development of the PCT is discussed in section V.

Secondary postulates. A n of speculative secondary postulates were advanced for future consideration. These were:

Secondary Postulate 1: The appeal of a drama is basically a function of the intellectual-emotional identification of the television viewer with certain selectively perceived aspects of drama content.[a]

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*A trial phase of plot-outline writing suggested the feasibility of writing informative...noninformative plots, realistic...unrealistic plots, nonaction...action plots. Predictability & emotional identification variants didn't lend themselves readily to the plot-outline format.

**It seemed imperative & practical to develop a scale to measure the action...nonaction variant since: action was so prevalently mentioned during the interview-questionnaire phase of the study; action was prevalently discussed in the literature; & there was no measure of action...nonaction reported in the literature.

It seemed of value to develop a scale to measure the realism...unrealism variant since: realism was prevalently mentioned during the interview-questionnaire phase of the study; realism was prevalently discussed in the literature; there was no direct measure of realism...unrealism reported in the literature; & eventual measurement of the secondary variant predictability seemed dependent on development of a measure of the realism variant.

It seemed of value to develop a scale to measure the informative...noninformative variant since: information was prevalently mentioned during the interview-questionnaire phase of the study; information was prevalently discussed in the literature, particularly the literature dealing with mass communications research & there was no direct measure of the demand for informative fictional content reported in the literature.

Secondary Postulate 2: Variants which predominated at earlier stages in appreciation development retain a certain residue of motivational energy (the demand for action is never completely depleted).[b]

Secondary Postulate 3: There is a general tendency, no matter what level of aesthetic appreciation a person has reached, for the person to view his past media behavioral choices as "childish" & his present media behavioral choics as "adult".[c]

Secondary Postulate 4: In general, there is an increasing demand for unpredictable material paralleling intellectual-emotional growth.[d]

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[a] Tolstoy (79), Hirn (46), & Wolf & Fiske (85) developed theoretical interpretations emphasizing emotional identification; while Bell (2) , Read (67), & Bullough (9) suggested theoretical interpretations combining intellectual & emotional identification. The latter interpretation seemed reasonable at this stage of knowledge in the field.

Interview-questionnaire data suggested that only a moderate n of Ss (17.8%) wanted to identify; but TAS data suggested that identification was more prevalent: 69.9% grade 9-10, 69.6% grade 11-12, & 47.9% college Ss expressed a desire to identify with a tv drama character.

[b] When action isn't defined into its psychosocial or physical aspects, the residue of action appeal seems most prevalent. TAS data revealed that approximately 90% of Ss at all education levels from grade 9 through college preferred action. De Boer (22) found the demand for action was constant across age/education levels & Uhl (80) found that the demand for action increased with age/education.

[c] The relevance of the "childish...adult" variant was shown in the data of Uhl (80), Garnett (40), Dysinger & Ruckmick (24), Diserens & Wood (23), De Boer (22), Ford (34), Lazarsfeld & Dinerman (53), Eppel (30), Freidson (35), & Steiner (77). The interview-questionnaire data only modestly supported the postulate: 18.5% JHS, 22.7% SHS, & 23.3% college Ss referred to their present viewing as "adult" behavior & their past viewing as "childish" behavior.

[d] This demand for unpredictability was suggested by the data of Lazarsfeld & Dinerman (53), Wolf & Fiske (85), & Freidson (35); & paralleled the logical inevitability concept discussed by Fry (39), Dewey (67), Aristotle (61), & Squires (75).

TAS data lent moderate support: while 39.6% grade 9-10, 48.9% grade 11-12, & 56.2% of college Ss preferred an unexplained ending; 37.6% grade 9-10, 25.0% grade 11-12, & 33.3% college Ss liked to guess a tv drama's end.

Secondary Postulate 5: The demand for unpredictability is moderated by a counter-demand for predictability (the demand for unpredictability is always just ahead of the demand for predictability).*

The testing of these secondary postulates seemed dependent on the development of a method of testing the primary postulates:

Secondary Postulate 1: Once an adequate method of holding the action, information, & realism variants constant was established, the viewer's intellectual-emotional identification patterns could be examined. This would involve consideration of same-age acceptance patterns & old-age rejection patterns (see page 150).

Secondary Postulate 2: In order to measure the amount of variant residue remaining as a motivating force it would be necessary to measure that particular variant in the 1st place. Then a longitudinal research design could be developed to examine the patterns of variant choice(Ss followed from grade 7 through grade 12). Empirically, secondary postulate 2 predicts that as age/education increases the decline in the demand for action content is interrupted by occasional returns to a demand for action over nonaction.** To test this postulate an independent measure of regressive thought patterning would need to be developed. Secondary postulate 2 predicts that these incidents of action demand would parallel regressions to earlier thought patterns.

Secondary Postulate 3: Once a method of measuring preference choice was developed, persons at various levels of preference choice sophistication could be compared as to their own estimates of their viewing behavior (whether they felt it was "childish" or "adult"). Secondary postulate 3 predicts that there would be no difference between the groups (the vast majority at each level would consider their present behavior "adult" & their past behavior "childish"). A final validation of secondary postulate 3 would only be determined by longitudinal comparisons, however.

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*This"little bit of predictability idea" is similar to Bogart's conclusion that the typical comic strip reader (71, p. 192) wants to see what variation (new wrinkle) on the familiar formula will be used by the cartoonist to work out the always predictable happy ending.

**The dependence of testing secondary postulate 2 on the development of a highly accurate, highly reliable, & highly valid instrument to measure anyl variant made the testing of secondary postulate 2 infeasible during such a low level study of preference choice as this one.

Secondary Postulates 4 & 5. The test of secondary postulate 5 rests initially on the ability to test secondary postulate 4 which, in turn, rests on the ability to develop a scale to measure the predictability...unpredictability variant. This latter may be possible by writing imcomplete plot-outlines & asking Ss to complete the ends; & then developing a scale by choosing those plot-outlines with the most commonly completed ending as the predictable outlines & those with the least commonly completed ending as the unpredictable.* Once a method of measuring predictability is developed, it is possible to test secondary postulate 5, which, predicts (in empirical terms) that an individual's score on the predictability scale will be lower than his score on any of the other scales (this being due to the lowering of the overall drive for unpredictability by the counterdemand for predictability, which is, perhaps, the strongest counterdemand).**

Summary. It was therefore decided to emphasis the primary variants -- information, action, realism -- in the present study & relegate the secondary variants -- predictability & emotional identification -- to future study.

Before going into any extensive testing of the 3 primary preference choice variants, it seemed worthwhile to set down the various ideas, concepts, & relationships suggested by the review of the literature; the interview, questionnaire, & TAS analysis; & during the development of the tv drama content analytic model.

Possible Extensions of Preference Choice Theory

Preference Choice Is Learned

Preference Choice Theory postulates that the viewer learns to appreciate tv drama. As a very young child, the viewer neither likes nor dislikes any particular drama. Due to parental-societal circumstances, the child is probably 1st introduced to the story through bed-time reading & to the tv drama through viewing children's programs of the *Captain Kangeroo* & cartoon variety. Due to this parental-societal limiting of his very early tv experience, the child has little opportunity to select from any wide range of tv fare. Very young children might select quite different programs for viewing if they were given free choice.

As the child grows older, he is usually given free choice. He proceeds through various stages of tv drama preference (probably analogous to Wolf & Fiske's funny animal, Superman, Batman, & Classic comics stages) until he plateaus at 1 of several adult levels.

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*This wasn't done due to the need to more adequately understand the function of realism before the function of predictability could be studied & due to the feeling that such a study as outlined above would constitute an entire research project in itself.

**The relationship between counterdemand & residue needs to be worked out in future study. At present, it would appear that they are similar: residue being a more sporadic & less intense demand than counterdemand.

This entire process, however, is dependent on learning such things as story form (how stories work out) & life form (how life works out).

Action Variant

One of the primary psychic variants affecting preference choice is action perception. The very young child seems attracted by motion (the baby giggles at motions toward his face; he follows swinging things with his eyes; he later reaches for them). This orientation toward motion may be a simple matter of its prominence within the perceptive field (a moving star is readily picked out against the background of "fixed" stars).

As the child grows older, he seems particularly interested in viewing rapid physical action (the chase, massive assault, race against time). Hull's concept of a consummatory r or "rg" may explain the activity:

> ...When a driver of an automobile is about to stop...there will be preliminary movements of the feet involving stepping on the clutch and brake sometime before it is necessary ...Passengers waiting for a bus will finger their change and, in a sense, board the bus and pay the fare before the bus arrives...
> (8,pp.101-102)

The rg's for riding the horse, jumping from the plane, shooting it out with the "bad guys" are racing through the child's brain pathways. Since there is no appropriate means of expressing the "rg" (no horse), only a general feeling of excitement results (children often hop up & down during a chase scene)[a].

As the child grows older, he learns to control his non-goal oriented activity, inhibiting outward signs of emotionality, modifying general emotional excitement.[b] But, the mental "rg" process continues internally. In adulthood, it seems to be elicited more by dynamic character portrayal than by plot-action.

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[a] The child also replays these drams (cops & robbers, cowboys & Indians) & a transfer of pleasant associations is probably interchanged from media to play; play to media.

[b] Gradual lessening of emotional involvement with age-education is supported by the data of Dysinger & Ruckmick (24), De Boer (22), Wolf & Fiske (85), & Freidson (35) & is given prominence in the theoretical considerations of Lubbock (56), Tolstoy (79), Hirn (46), Pepper (67) & Bullough (9).

TAS data also suggested declining emotional involvement with increasing education: 72.0% grade 9-10, 67.1% grade 11-12, & 43.7% college Ss reported often feeling excited viewing tv drama.

Action demand increases in prominence as the child grows older. It reaches its peak in the 10 to 13-year old, then begins to decline in prominence.

Action demand is never completely diminished. It seems part of a general need for change.*

Action may, perhaps, be objectively measured in dramatic content by pure physical measurement (the time taken by figures & objects to traverse an inch of tv screen space). A man running might be moving at 10 standard tube-inches per second, whereas a man conversing might only be moving at 1 standard tube-inch per second.

Realism Variant

Consideration of the realism variant led to concepts of drive & antidrive, which in turn involved the principles of legalized illegality & reality manipulation; the concept of artificial emotionality; & the concepts of controlled & uncontrolled reality.

Drive & Antidrive

Preference Choice Theory assumes the viewer lives in a world bounded by reality (physical, social, moral, etc.). The process of maturation is to a great extent the learning of the limits these realities place on behavior.

Initially the S is conceived as being in a fixed or inert position. This position is balance; nothing is either bothering or motivating S to move. Then, reality imposes upon the S's balance, pushing S away from the balanced position. This force may be an internal irritant (hunger) or an external irritant (loud noise). To regain balance & reduce the irritant, S must react. This propensity to react is drive. Drive, however, takes 2 forms: reality-bound drive (drive moves along realistic social, moral, or physical pathways) & nonreality-bound drive or, in Preference Choice Theory terminology, antidrive (antidrive moves in opposition to realistic social, moral or physical pathways). S has learned, however, that antidrive is either impossible to engage in (he can't change form or fly & isn't immune to hurt) or that its consequences are harmful (moral-social sanction or physical hurt). S thus inhibits antidrive. This inhibition isn't completely satisfactory since there is always a residue of antidrive left. It is the interaction of drive & antidrive which determines, within limits, preference choice.

In other words, preference choice is determined by a balancing of antidrive & drive (antidrive is satisfied when antisocial, antiphysical, or anti-moral acts are portrayed on the screen; drive is satisfied when these acts are punished).*

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*Action demand may also be part of an adult's liking for viewing sports events.

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*The drive...antidrive concept parallels the theorizing of Rank, Freud, Fry, Warshow, Wolfenstein & Leites, Elkin, Rolo, & Bogart.

Describing the artistic experience of the artist, Rank (68, p. 206) writes:

> The pleasure that he finds in this phantom life on an illusory plane lies in the fact that it enables one to avoid the expenditure of real life, which is, basically, in the escape that it provides from life itself and behind all, from the fear that is inseparable from real life and experience.

Freud (67, p. 135) suggested that a person unconsciously tries to improve on "unsatisfactory reality" when attending to a story.

Fry(39, p. 40) argued that, in a moral sense, the aesthetic experience involves experiencing "life freed from binding necessities of...actual existence."

Describing the appeal of the gangster as a tragic hero in film, Warshow (83, p. 242) writes:

> In ways that we do not easily or willingly define, the gangster speaks for us, expressing the part of the American psyche which rejects the qualities and the demands of modern life, which rejects "Americanism" itself.

Warshow (83, p.243) theorized that...

> ...the gangster film is most consistently and most universally a response to sadism; we gain the double satisfaction of participating vicariously in the gangster's sadism and then seeing it turned against the gangster himself...

Wolfenstein & Leites(86) described their concept of the "good-bad" girl character in the movies in terms closely paralleling the idea of a double appeal: the "bad" girl satisfying demands of the sex drive, the "good" girl satisfying demands of the social order.

Discussing the appeal of the western movie, Elkin (28, pp. 80-81) writes:

> The child is restricted and hemmed in by the conditions of his actual life — by the smallness of his apartment, the constant demands of the school and the family and his own weakness. In the western, the child can imaginatively escape from the enclosures and the demands and give rein to his desire for freedom. Like the hero, he becomes free to roam amidst the wide open spaces of the west, to choose his own direction and his own course of action.

Rolo (71, pp. 165-166) suggested that while reading a murder story, the reader guiltlessly acts out his unconscious aggressive fantasies.

Bogart (71) emphasized the appeal of daily comic strips to suppressed impulses.

(cont. on next page)

There is a parallelism between Preference Choice Theory & Psychoanalytic Theory. Admittedly, Preference Choice Theory borrows its theoretical model directly from Freudiam theory, but there are several distinct differences.

Antidrive may not be equated with the id. Freud (4, p. 305) defined the id as a residue of primitive, asocial drives, which were distinctly sexual in nature. Antidrive may have sexual components, but it is not limited to sexuality. It is a force driving against every reality barrier (a criminal would have an antidrive to "go straight").

The inhibiting of id impulse, according to Freud, was accomplished by repression. Complete repression relegated id drives into total unconscious. Preference Choice Theory doesn't conceptualize total unconscious, but replaces the conscious...unconscious concept with a level of awareness concept. Antidrive may be relegated to a low level of awareness, but it doesn't cross into a zone of total unawareness. The psychotic's id drives appear to be unconscious due to his totally confused reality perceptions which determine drive & antidrive (he lacks the capability to distinquish between reality-bound drive & nonreality-bound antidrive). He behaves abnormally because his drive-antidrive forces are not in contact with reality.

The drive...antidrive concept helps conceptualize 2 principles pertinent to Preference Choice Theory. These are: the principle of legalized illegality; & the principle of reality manipulation.

(a) The Principle of Legalized Illegality. The average viewer lives in a world bounded by moral reality. As he comes to accept the barriers of this moral reality, he develops antidrive (equal & opposite impulses, analogous to Newton's idea that every action has an equal & opposite reaction). The majority of antidrives are amoral or immoral since the majority of reality barriers are moral.

Antidrive is inhibited by the realization of impending punishment. It seeks expression in "reality-approved" ways (reading the newspaper rape or murder story; enjoying the hoodlum movie).

For the average viewer, the principle of legalized illegality deals with this impulse to break the barrier of moral reality. It is expressed in several ways in tv drama:

(cont. from preceeding page)

The drive...antidrive concept is very similar to Wolf & Fiske's (85) concept of the Alice-In-Wonderland function, where the child imaginatively experiments with various "selfs".

i) by the method of platonic prostitution in which illegal sexuality is presented in the garb of convenience (the unmarried couple feeing from unjust police prosecution who must share a room together);

ii) by the appeal to homosexuality in which comic transvestism seems paramount (men dancing with men, men dressing like women);

iii) by the method of voirism in which illegal sexuality is presented in the garb of accidental intrusion (the accidental stumbling upon females in various stages of undress); &

iv) by the theme of rape in which the female is depicted in a potentially sexually threatening situation (the young teenage girl billeting the half dozen soldiers; the science fiction monster coming after the girl; the evil scientist influencing the girl by hypnosis, drugs, or some mysterious extrasensory method.*

(b) Principle of Reality Manipulation. Preference Choice Theory assumes that the viewer lives in a world bounded by physical & social reality. As the child comes to accept the barriers of this physical & social reality, he develops antidrive, an equal & opposite impulse to circumvent these physical & social barriers (just as he develops impulses to circumvent the moral reality barrier).

The young child very soon learns that the physical barrier is the most limiting one; any escape from it is a matter of imagination (either induced from within S or from the environment).**

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*The examples of how legalized illegality may be operant in tv drama listed above are all sexual. Legalized illegality may also be expressed in other depictions of moral-legal barrier transgressions: Elkin (28, p. 74) notes that western heroes move outside of the law to see that justice is done; Smythe (74) found that 85 % of violent threats or acts coded during his content analytic study of New York tv programming were unrelated to law and order; Seldes (71, pp. 94-95) argues that the mass media portrays a philosophy of power that is anti-nature, anti-law, anti-man, where heroes are above law, jury or trial; La Farge (71, pp. 178-180) suggests that the philosophy of power, eye-for-eye justice, is connected with a dream for swift justice; Orwell (71, p. 163) refers to the Fascistic fiction of modern America; Rolo (71, p. 171) notes how the hero rules by force in detective fiction.

**The principle of reality manipulation borrows heavily from the stage concept ideas of Wolf & Fiske (85).

Artificial Emotionality & Realism

In everyday life, reality is relatively controlled (except for accidents); the behavior of matter & people is for the most part predictable & normal. Sudden changes in this normal patterning may be fear-inducing; & stimuli which suggest a threat to the normal, predictable patterning may elicit considerable tenseness with the drive toward normal reality. Reduction of threat stimuli & of drive will be paralleled by a reduction in tenseness (a feeling of relief). The "rg's" associated with this feeling of relief may "move backward in time", resulting in a certain amount of positive valence being applied to the feeling of tenseness.[a] This positive valence, however, is limited considerably by the negative valence produced by "rg's" associated with the actual real life threat.

Preference Choice Theory suggests that when the person is placed in a situation where no real life threat exists but where stimuli similar to real life threat stimuli are present, the S will experience drive & positive valence feelings concerning the situation (it is fun to feel tense while viewing a horror story).[b] Where S (a young child) is unable to discriminate whether a real life threat exists or not,[c] the positive valence feelings will not dominate but will be overshadowed by negative valence feelings & the drive will be to escape the situation (a young child may be quite frightened at the movies). Even with adults, very strong negative valence feelings experienced in real life threat situations may inhibit S from experiencing any positive valence feelings in the actual nonthreatening situation & may elicit drive to escape the situation.

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[a] Perhaps, it would be technically more accurate to speak of "stimulus generalization" to avoid the impossibilities of suggesting a negative time concept (which isn't meant here).

[b] Tolstoy (79) & Pepper (67) theorized on the enjoyment of viewing a nonreal threat.

[c] Dysinger & Ruckmick (24, p. 63) found 6 to 10-year-olds uncritically assumed the reality of a story. The Payne Fund Study data (34, p. 47) suggested that very young children believe real Indians are being killed when they view a western film. Elkin (34, p. 80) stresses the importance of the child's identification with the super-hero in reducing the threat component:

> "In identifying with the confident hero of the western story, the child is reassured. No matter what the odds or the dangers, the child in his imagination can, without the slightest fear or hesitation, overcome his adversaries and affirm his own strength and importance.

Physio-psychological functioning probably affects this relationship; that is, people probably vary considerably in the amount of tenseness generated in real life or non-real life threatening situations (more girls than boys in their early teens mentioned disliking horror pictures because they were too frightening).*

Controlled & Uncontrolled Reality

In tv drama, reality may approximate everyday life normality or it may be manipulated along logical or illogical imaginative channels.

Several possible appeal relationships involving controlled reality were discernible from the tv drama analysis. These were:

a) the ease of reality manipulation wish

Preference Choice Theory postulates that a residue of the child's desire to change form (funny animal stage) & manipulate reality (fly) remains in adult functioning as antidrive. The normal adult knows he can neither change form, nor manipulate reality without considerable effort, but he retains a wish that when he does confront reality barriers they may somehow be easy to overcome (find an easy solution). This drive-associated wish is satisfied by the tendency for things to be accomplished quickly, with little effort & without concern for time or money in tv drama (within minutes & without any effort being shown, the members of McHale's crew build an exotic hotel or stage some elaborate charade to elaborate charade to bewilder Captain Binghamton).*

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*Lazerfeld & Dinerman (53) reported a considerable amount of tension was experienced by the female radio serial listeners they studied. The interview-questionnaire data didn't suggest a very large n of Ss desired or experienced tension during a tv drama: 11.8% of Ss spontaneously mentioned desiring tension, & 8.5% of Ss spontaneously mentioned desiring excitement, & 7.1% of Ss spontaneously mentioned experiencing excitement. TAS data however, suggested that a considerable amount of tension is desired & experienced by Ss at each grade level studied: 72.0% grade 9-10, 67.1% grade 11-12 & 43.7% of college Ss often felt excited while viewing tv drama; 80.6% grade 9-10, 81.2% grade 11-12, & 75.0% college Ss preferred suspense; & 52.7% grade 9-10, 59.8% grade 11-12, & 39.6% college Ss enjoyed being frightened by a horror movie.

In tv drama, the viewer may be transported into a world void of time/space considerations & antidrive may therefore be satisfied.

b) the Savior Complex

Closely associated with the ease of barrier circumvention wish is the desire for a protective 1 (Superman) remaining in adult functioning. S knows that benevolent beings rarely come to the rescue as conveniently as portrayed in tv drama, but S retains a wish that either an organized group established for protective purposes be efficient (viewing efficient police work) or that nature be just (natural phenomena "evening up the score" by destroying the evil doer or by trapping him in such a way that punishment is inevitable)**

c) direct familiar reality referents

Preference Choice Theory postulates that viewing familiar settings is in itself rewarding, providing the action associated with these settings varies. This balances the need for action & the need for security (if the setting is familiar the viewer feels complimented because of his being able to recognize & identify it; if the setting is new, S feels he is being informed). It is only when the same reality referents are used over & over that satiation sets in (overuse of Los Angeles, San Francisco, London, & Paris, hospitals, police squadrooms, middle class suburban homes, & 1885 western towns as settings).

d) unfamiliar reality referents

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*This "ease of reality manipulation wish" has been forwarded by a n of researchers. Wolf & Fiske (85) based their interpretation of comic book content to a major extent on the child's & the story's reality manipulations. Hayakawa analyzed the content of popular songs & (45, p. 394) concluded that magical solutions to problems were common. Hirsch (47, p. 510) found a similar solution by magic common in many of the science fiction stories he content analyzed. Nusshaum (60, p. 27) argued that part of the westerns appeal is its quick simple solution to evil. The "ease of manipulation wish" concept is reflected by White, when he (71, p. 67) concludes that the hero was "successful not because of his own personal abilities so much as because he got the breaks."

**Simenon (71, p. 174) postulated the appeal of many detective stories was dependent on the savior qualities of the sleuth. Hirsch (47, p. 510) found the savior role prevalent in science fiction stories. Wolf & Fiske (85) emphasized the appeal of the hero savior in comic book stories.

Preference Choice Theory postulates that viewing unfamiliar settings may be rewarding when the characters associated with these settings are familiar.[a] This again creates a balancing situation, the unfamiliar setting providing excitement & information, the familiar characters lending a feeling of security & allowing ease of viewer identification. This is the "American in Exotica Plot" (novels of Ernest Hemingway).

Exotica may not be informative to many adult Ss. It has another possible appeal. A person usually feels a certain amount of excitement before embarking on a sightseeing trip. Perhaps, the excitement is a combination of fear of the unknown, anticipation of a good time or relief at getting away from everyday routine; the important point to Preference Choice Theory is that excitement is generated: & with certain people, it is only generated if they are to be travelling with someone they know. The familiar character in the unfamiliar environment is, perhaps, a psychic travelling companion.

Drive, then, is enhanced when its accomplishment appears easy, when it can find expression in a secure situation (either with a familiar friend or a familiar situation).

e) uncontrolled reality

Preference Choice Theory postulates that acceptance of physical & social real life barriers is paralleled by an antidrive to reduce or circumvent these very barriers.[b] Antidrive is satisfied in many ways: by changing environments (going on a trip); by engaging in those activities generally called play (riding a roller coaster); by imaginative mobility (vicarious reading).

Humour seems particularly involved with antidrive & an accompanying reality manipulation.[c] Preference Choice Theory postulates that we don't laugh when someone falls down because we have a deep-rooted aggressive-sadistic wish to see O hurt, but we laugh because the predictable normal pattern of behavior has been interrupted, real life barriers have been circumvented, & the antidrive to circumvent real life barriers has been satisfied. Preference Choice Theory doesn't deny the deep-rooted aggressive-sadistic wish to see O destroyed, but postulates this wish is only part of the laughter-motivating sequence when someone else is hurt. In fact, Preference Theory argues that the deep-rooted aggressive-sadistic wish is antidrive at, perhaps, its strongest (where the urge to circumvent a barrier is so strong it inhibits humanitarian desires).

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[a] Montague (67) suggested the importance of the viewer's desire to view something familiar in a drama. Wolf & Fiske (85) place considerable emphasis on the balancing of the familiar & the unfamiliar in their discussion of the Alice-In-Wonderland & Superman functions of comic book stories.

[b] The idea of uncontrolled reality is analogous to Fry's (39, p. 50) reckless self-aggrandizement.

[c] Interview-questionnaire data showed 16.9 % JHS, 15.9 % SHS, & 5.0 % college Ss spontaneously mentioned preferring unrealistic humor.

Humor, of course, confounds the predictability...unpredictability continuum (as it does the realism...unrealism continuum). Being able to predict what would happen at times may add to the humor & being unable to predict (being totally surprised at the outcome) may add to the humor.

f) incongruous reality

Preference Choice Theory defines incongruous reality as being beyond that point in a viewer's perceiving that the imaginative reality manipulations of tv drama extends beyond premise acceptance to the extent the manipulation is no longer perceived as being humourous, novel, informative, or exciting.*

Incongruous reality detracts from appeal because it no longer satisfies antidrive. Incongrruous reality may take several forms:

Casting Incongruity.** S learns to associate certain actors/actresses with certain roles (Bob Hope is associated with comic roles; John Wayne, with rough, tough roles; Richard Widmark with authoritarian roles). When the actor or actress is cast in a role too far removed from his/her associated role, appeal may be reduced due to the perceived incongruity.

Casting incongruity may also arise when the stimulus value of the actor/actress is not in keeping with the fictional character's stimulus value (where the story concerns 2 young lovers; but the actor is 55 & the actress is 18).

Event Incongruity (Deus ex machina). Although S knows he is watching a fictionalized "unreality", S psychologically accepts this "unreality" as "reality", & becomes a part of the drama (S is "really" watching "real" people charge up Omaha Beach). Anything which breaks this identification detracts from appeal.

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*Wolf & Fiske (85) place considerable emphasis on how the child's perception of reality changes in their stage concept theory of aesthetic appreciation of comic books: as the child came to perceive the material in the funny animal stage as incongruous (so unreal as to become unsatisfying), he moved to the adventure-crime-mystery stage; & when he came to perceive the material in the adventure-crime-mystery stage as incongruous, he moved to the educational comic stage.

**A few Ss (4 JHS, 3 SHS, 4 college) spontaneously mentioned a dislike of inappropriate casting of character for role.

Deus ex machina, or sudden plot manipulation, usually breaks the mood of identification since it causes S to become aware of the dramatist's control over the plot (the heroine wandering off in the dead of the night so that a terror scene may follow; the truck coming by just at the right moment for the hero to leap on & escape capture).*

Deus ex machina is compounded when certain techniques are used too often. The tv content analysis suggested the following as being overused: accidental overhearing (especially in cartoons); referents to real places or persons to the extent of namedropping (especially noticeable when the referent has little to do with plot advancement) or as a means of advertising some product or person (Patty Duke's endorsement during the drama of the singing group that sings her show's theme song); the last second shot (the hero has just 1 bullet left with which to stop the enemy). There is a certain suspense appeal to the "do it or don't" situation (this is the appeal of football, baseball, or any sport) but its continual use in a drama may lead to a reduction in the drama's appeal.

This suggests that antidrive demands "reality" as much as drive. Antidrive is probably more satisfied if a realistic rather than unrealistic barrier is overcome.

Humor seems dependent to a great extent on reality manipulation: reality being exaggerated (greater gloom or glee than is appropriate for the situation); semantic reality & everyday life reality being confused (taking things literally); completely uncontrolled reality (the wild laughter & behavior of frustrated authority; the heroes hurdling downhill in the runaway bus which somehow makes all the turns); normal everyday reality being changed into abnormal reality (the normal person being so frustrated his behavior becomes abnormal, usually neurotic); predictable reality (character expects X, a normal expectancy in a normal situation, to occur; but S have specific preknowledge, knows Y will occur, a normal expectancy in an abnormal situation, & laughs as Y approaches & occurs); & unpredictable reality (viewer expects X, but Y occurs; nonauthority bosses authority; heroic words are followed by a cowardly r; the strongest man carries the lightest load; the clown moves the piano to the chair; not the chair to the piano).

In all these situations, S has the opportunity to feel superior; he either saw what was going to happen (predictable reality) or he isn't as ridiculous as the comic character. Preference Choice Theory doesn't set humor apart from serious drama or tragedy (uncontrolled reality becomes the chase of the adventure story; the unknown reality becomes the fear-inducing aspect of the horror story).

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*6 SHS & 2 college Ss spontaneously mentioned a dislike for coincidence (deus ex machina).

Realism & Predictability

There appears to be a certain cognitive connection between realism & predictability.[a] That is, if we define a character as A, then to have realism, he must act in the way we expect A to act. Thus, A must act in a predictable way. If he doesn't we reject the material as unrealistic. Interview data suggested that this may be one of the common reasons for imputation of unrealism by college Ss. Thus, the college Ss may exhibit an extreme demand for unpredictability on the one hand (desiring variety of plot & characterization, preferring twist endings, disliking contrived stories in which the mechanics of plotting are readily apparent), & a demand for predictability on the other (the predictability of logical development from a premise).

This suggests that 2 predictability...unpredictability judgments may be made by the college viewer:

(a) predictability of plot-pattern: stereotyped characters, black-white conflicts, cops-&-robbers sequences are disliked because they result in totally predictable story patterns[b]

(b) predictability of actor-action: stereotyped characters, black-white conflicts, cops-&-robbers sequences are even more disliked if the stereotyped character suddenly changes, that is, if he undergoes illogical change ("good guys" don't suddenly become "bad" without reason)[c]

This distinction of predictability of plot-pattern from predictability of actor-action appears important. The college S demands unpredictability of plot-pattern, but predictability of actor-action.

As a general assertion, Preference Choice Theory suggests that there is both a demand for predictability & unpredictability occuring within S's field of perception at the same time.

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[a] Brooks & Heilman(6, p. 39) suggest that a character must be predictable in a realistic way, but unpredictable in an artistic way.

[b] Brooks & Heilman (6, p. 35) & Aristotle (6, pp. 33-34) argue that a character must be consistent & must develop in a logical manner. Interview-questionnaire data showed 4.6 % JHS 9.1 % SHS, 16.7 % college Ss spontaneously mentioning a desire for logical character development.

[c] Interview & questionnaire data showed no JHS, 9.1 % SHS, & 23.3 % college Ss spontaneously mentioning a desire for rounded or complete characterization.

To explain this seemingly paradoxical postulate, one must backtrack. Obviously, a certain amount of predictability is needed in the content of any program, otherwise it would be totally without meaning. This predictability component is analogous to the predictability required in everyday life. It involves a simple expectancy that the order we have become accustomed to, will be perpetuated (when a professor comes into the classroom he is expected to lecture, not leap on the window sill & bay at the morning sun). The same predictive orderliness is a part of the dramatic experience. The cartoons for very young children have very little of this orderliness (these cartoons do have a certain predictability, but it isn't connected with the logic of everyday living). The child comes to the cartoon with little familiarity of its plot-pattern & hence perceives its plot-pattern as being quite unpredictable. Gradually, he learns the plot-pattern — it becomes predictable — & with this predictability comes a certain boredom. The child looks for new, more stimulating material. He moves from the cartoon to the adventure or western type format, which again is greeted with a feeling of freshness & perceived as being unpredictable, & which is left (several years later) as being predictable & "boring" Thus, an on-going acceptance-rejection process probably occurs.

Another paradox concerning the predictability concept concerns the preference of some college Ss for biographies, especially faithfully authentic biographies. Nothing could be more predictable in a way than biography yet people who in other dramatic forms demand a great deal of unpredictability, express a preference for biography. This seeming inconsistency is probably explainable by the interrelatedness of the various variables. Biography is high on realistic content, & high on informative content. It appears as if a certain unpredictability may be sacrificed for realism & information.

Identification Concept

In general, subjective analysis of interview data & of the review of the literature suggested the childish...adult concept is related to the identification concept. In general, as age/education increases, plot appreciation changes from an agitated emotionalism to controlled abstraction with residue of low level overt conscious identification remaining.*

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*This suggests that a measuring instrument may be devised to pinpoint the phase of preference choice change reached by a S. The less vehemence in denunciation, the further away from the protested-against program content S has probably progressed. For example, during the interviews college Ss were relatively unemotional in their discussion of "childish" programs. One might postulate that college people feel secure that their present

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Preference Choice Theory postulates a positive identification with preferred drama characters & a negative alienation from non-preferred drama characters. One key concept involving the identification variant is the principle of alienation.

It seems necessary in tv drama to alienate a character from viewer identification before the character may be negatively affected (murdered, hurt).

Development of the content analytic model suggested this alienating process seems most frequently accomplished by 2 dramatic techniques: hurt avoidance; & inappropriate identity.

Hurt Avoidance. Hurt avoidance is attained by not showing any actual physical damage. Destruction occurs off-stage (the corpse is produced within the first several seconds of the murder drama; the soldiers gaze into the fox hole just hit by a mortar shell; the killer strikes as the scene fades).*

Hurt avoidance combines with action demand to make violence programing highly appealing.

Whereas many Es have deplored the overwhelming presence of violence in tv drama, believing its appeal to come from some deep-rooted desire for aggressive anniliation of one's fellow man, Preference Choice Theory argues that the appeal of most tv viewere has very little to do with any deep-rooted destructive impulse.

Preference Choice Theory postulates that tv violence involves 2 distinct elements: action (punching of O's nose) & gore (spouting of blood from punched nose). The content analysis suggested that the overwhelming majority of "violent" acts in tv drama are "action" acts & not "gore" acts. The focus is on the wild melee of swinging fists, but not on the gory results (this is particularly true for "heroes" who emerge from the most violent encounters with hardly a bruise). When occasionally the gory result is shown

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preferences are sophisticated enough to be beyond rebuke, thus they can talk unemotionally about their earlier preferences. The JHS S is still in a state of flux in his media preferences & probably feels less secure about the "correctness" of his present preferences. Thus, he feels he must violently condemn his previous media choices as utterly "childish". This idea of "overprotest" may not be confined to young adolescents. Lazarsfeld & Dinerman (53) reported that some of their Ss were very emotional in condemning daytime radio serials.

*TAS data showed that 45.2 % grade 9-10, 38.9 % grade 11-12, & 47.9 % college Ss disliked dramas with deformed people in the cast.

the character is already alienated from viewer identification.[a]

The appeal is to action demand, & the material is made acceptable by the principle of alienation's harm avoidance technique. Harmful effects, if any, stem from learning an attitude complex approving the harming of alienated characters or forming a blase attitude towards violence because it is never really associated with gore.

The depiction of gore in comedy seems alienated from viewer identification in several ways: the injured character is alienated[b](Boris in Bullwinkle); the injured character is not "really" injured & recovers instantly (Wiley Coyote continually bounces back from mishap); the injury takes place in a general world of unreality such that it isn't perceived as a "true" injury; & finally, S knows these are not "real" people but only cartoon drawings or actors playing a role.[c]

Inappropriate identity. The principle of alienation functions via the technique of inappropriate identity when a tv drama character is depicted in such a way that it is difficult for S to identify with him.

This is accomplished in several ways:

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[a] TAS data reflected directly on this postulate. The appeal of violence stemming from its action & not its gore components is suggested by the data:

	Educational Level		
Grade 9-10	Grade 11-12	College	
35.9 %	28.9 %	26.0 %	like violence for action
21.5 %	17.4 %	2.1 %	like violence for gore
33.8 %	51.1 %	60.9 %	dislike violence for action
54.8 %	59.8 %	85.4 %	dislike violence for gore

[b] Lafarge summarizes the general idea in his analysis of Mickey Spillane's detective-hero, Mike Hammer, when he (71, p. 182) concludes that Hammer "shoots a lot of people...and he kicks a lot of people's teeth out. It's all right because they are all Bad People and Deserve to Die Brutally."

[c] The effect on the very young child needs further study.

Usually those harmed are cowardly, foreign,[*] neurotic, handicapped, stupid, psychopathic, or aged persons.[**] When a positive identification character is harmed, he usually recovers rapidly; is a secondary character having low identification possibilities; or, if a major character, is immortalized.

There is a tendency for tv drama to avoid depicting the negative aspects of reality when positive identification is needed (the aged are depicted as young & spry, as in The Tycoon, Beverly Hillbillies & not dependent or physically incapacitated).

The measurement of alienation effect seems dependent on developing the precision of content analysis categories so that actual perceptions may be adequately measured. When this is accomplished the connections between viewer identification & what is portrayed on film may be studied.

Identification Patterns

Interview, questionnaire, & TAS data & development of the content analytic model suggested that a n of identification patterns are possibly prevalent. These include:

(a) same-age acceptance, other-age rejection

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*The concept of inappropriate identity may help explain data such as Dale's, Jones', Berelson & Salter's. Dale (20, p. 64) found 49 % of foreign characters in his movie sample were depicted as humorous foils & 17 % of foreign characters were depicted as nonhumorous & unattractive. Jones (50, p. 418) found that 81.4% of the heroes or heroines in her movie sample were Americans. Berelson & Salter (71, pp. 240-241) found 84.0 % of characters in their magazine fiction sample were white Protestant Americans, 7 % were Anglo-Saxon & Nordic minorities & foreigners & 9 % were other minorities & foreigners (Jews, Negroes, Italians, Germans, Poles, Orientals); 80 % of the Americans were approved characters while 62 % of foreigners were approved characters; & 16 % of Americans were disapproved characters while 24 % of foreigners were disapproved characters.

**The alienation through inappropriate identity concept was suggested by subjective analysis of the interview-questionnaire data. TAS data suggested that viewers may prefer the strong, not the old or weak to be killed: far more people preferred a man to be killed than preferred a woman or old person to be killed. The subjective impression suggested old-age-rejection occurred. One thing is definite: the problem needs considerably more investigation in the future.

Preference Choice Theory postulates that, in general, Ss prefer to view tv dramas about people their own age. As S grows to maturity, he may also desire to view dramas about people slightly older than himself (prepare himself for future), but the same-age orientation pattern is probably the most prevalent.

In general, Ss prefer not to view tv dramas about old-age persons.[a]

b) same-sex acceptance, other-sex rejection

Preference Choice Theory postulates that, in general, Ss prefer to view tv dramas about people of their own sex & prefer to see a drama cast in the point-of-view of their own sex.[b] This is particularly prevalent at younger age levels. In later adolescence & early adulthood, females will develop a strong interest in "love" stories while males will develop a moderate interest in "love" stories.

c) appeal to the anti-intellectual

Preference Choice Theory postulates that certain elements of tv drama content appeal directly to anti-intellectual attitudes. Examples would be: depiction of the scientist as evil, authoritarian, or insane (usually being depicted as a meglomaniac or sadist)[c]; consideration of certain areas of knowledge as being taboo to scientific investigation (render onto God what is God's)[d]; & a stress on knowledge for utility's sake rather than knowledge for knowledge's sake (positve value placed on athletic or mechanical ability & negative value placed on academic ability).[e]

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[a] This aspect of the "same-age acceptance, other-age rejection" postulate was suggested by interview-questionnaire data: 32.3% JHS, 36.4% SHS, & 18.3% college Ss spontaneously mentioned a desire for tv dramas about people of their own age. TAS data supported the postulate: 76.3% grade 9-10, 75.8% grade 11-12 & 47.9% college Ss liked to view tv dramas about teenagers; 69.9% grade 9-10, 67.0% grade 11-12 & 66.7% college Ss liked to view tv dramas about people in their '20s; & 63.4% grade 9-10, 52.2% grade 11-12 & 56.2% college Ss liked to view tv dramas about old people. The postulate was also supported by De Boer's (22,p. 38) data that children preferred adventures about child characters.

[b] The "same-sex acceptance, other-sex rejection" postulate was supported by subjective analysis of interview-questionnaire data; by De Boer's (22) research. TAS data was conflicting concerning the "same-sex acceptance, other-sex rejection" postulate.

[c] D. Macdonald (71, pp. 68-69) suggested that 1 of the main images of the scientist was of a disciple of horror.

[d] Hirsch (47) placed minor emphasis on this idea, deemphasizing its religious aspects.

[e] Wolf & Fiske (85), Lazarsfeld & Dinerman (53) stressed the importance of knowledge for utility as an appeal factor. Interview-questionnaire data suggested that knowledge for knowledge's sake might be a more prevalent viewer demand than knowledge for utility: 13.9% JHS, 6.8% SHS, & 8.3% college Ss spontaneously mentioned a desire to obtain knowledge for utility from tv drama while 18.5% JHS, 36.4% SHS, & 43.3% college Ss spontaneously mentioned a desire to obtain knowledge for knowledge's sake. Nussbaum (60, p. 28) suggested the western represents a revolt against rationalism & realism. Seldes (71, p. 84) summarized the general "appeal to the anti-intellectual" idea: "The studious child, the adolescent who reads a book, the young professional...are all foils for the triumphant ape."

d) appeal to the intellectual

Preference Choice Theory postulates that intellectual appeals become more prevalent with age. Subjective analysis of interview data suggested that college Ss easily identify with great figures presented in biographies & entertainment programs.* While viewing portrayals of Rommel, the Desert Fox; Wilson, the President; Zola, the writer; Edison, the scientist; college Ss may put themselves in the place of the important person & fulfil a dream of career satisfaction. Lesser educated people probably can't make this identification so readily since they are too far removed from being able to assume such positions in real life. It is just easier for an intelligent college educated person to become a famous writer, politician or military leader than it is for a noneducated person. In fact, the noneducated person is probably so far removed from such positions that no aspiration to such positions is ever even dreamed of.**

This attachment probably occurs whether the key character is morally acceptable or not. This same "fulfillment of greatness dream" leads the talented person to identify with Al Capone, Adolf Hitler, or any other "successful" person portrayed. The identification is due to the success component, not the moral-social likeness in this case. After all, many of us enjoy escaping from prison or tunneling into a bank with a master criminal.

e) appeal to feelings of superiority

The tv drama analysis suggested that there is a definite possibility of a U.S. national superiority being shown on tv drama. This isn't a conscious propaganda attempt by any means; it is the result of several factors (the principle of alienation being fairly prominent). Interview analysis suggested that the older the person, the more influential superiority appeals were.

Continual endorsement of U.S. ideals (those endorsing U.S.

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*TAS data supported the postulate that increasing education was paralleled by an increasing demand for intellectual-oriented content: 49.5% grade 9-10, 44.6% grade 11-12 & 35.4% college Ss preferred the tv drama hero to use muscle & agility to win; while 77.4% grade 9-10, 79.1% grade 11-12, 91.7% college Ss preferred the hero to use intelligence to win.

Interview & questionnaire data suggested increasing education, increasing preference for biography: 3.1% JHS, 18.2% SHS, & 16.7% college Ss spontaneously mentioned preferring biographies. Eberhart (25, p. 265) noted a marked preference for biography prevalent in his SHS sample & little preference for biography prevalent in his JHS sample. TAS suggested that as education increased, the preference for dramas about important people increased: 28.0% grade 9-10; 31.1% grade 11-12; & 66.7% college Ss preferred dramas about important people.

**One of the questions concerning biography's appeal is whether a S may enjoy biography dealing with a person about whom he already knows a great deal. No adequate answer to this question was available from interview or questionnaire material. Biography probably also appeals to people interested in human experience. Whether the journalism-biased sample contained more of these types of people is unknown.

ideals succeed; those endorsing non-U.S. ideals don't succeed), continual depiction of U.S. military victories (even in science fiction stories set in the far future, the U.S. is depicted as the leading world power; visitors to this planet come to Washington not Paris, London, or Moscow), continual depiction of foreigners as sinister & untrustworthy (particularly prevalent in the children's cartoon drama Jonny Quest) may reinforce any feelings of U.S. superiority.*

Preference Choice Theory shouldn't be construed as a condemnation of U.S. ideals, nor as a condemnation of the support of these ideals. Preference Choice Theory postulates that any country's national tv product will tend to reinforce the views of that country & will tend to support the idea that that country is inhabited by a superior people.** Preference Choice Theory argues that British tv will suggest British superiority; French tv, French superiority, etc.

f) appeal to feelings of sexual superiority

TV drama analysis suggested that the female is depicted as being intellectually superior to the male (especially in situational comedy) & the male is depicted as being physically superior to the female (especially in westerns & adventure stories).

g) appeal to parental figure need

Preference Choice Theory postulates that certain tv dramas contain appeals which would satisfy a need to identify with a strong parental figure.*

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*It is debateable how prevalently these appeals are desired, Interview & questionnaire data suggested that only a minority of Ss actively desire depiction of "Americanism": only 4.6% JHS, 20.4% SHS, 15.0% college Ss spontaneously mentioned a preference for depiction of U.S. values. It should be noted, however, that 15.4% JHS, 15.9% SHS & 38.3% college Ss spontaneously mentioned moral indignation of values depicted in tv drama & these condemned values are primarily opposed to those of central core "Americanism". A few condemned values were central core "Americanism" values (conformity, isolationistic patriotism). TAS data suggested that a reasonable minority preferred U.S. characters in tv drama: 37.6% grade 9-10, 28.3% grade 11-12, 25.0% college Ss preferred U.S. characters.

**Freud (67, p. 135) considered 1 of the major psychological functions of art was to make the viewer feel superior. Kracauer (71, p. 274) said:

> On the whole, screen portrayals of foreigners are rarely true likenesses; more often than not they grow out of the urge for self-assertion rather then the thirst for knowledge, so that the resultant images reflect not so much the mentality of the other people as the state of mind of their own.

Elkin (28, p. 73) argued the western depicted Christian values. Seldes (71, p. 82) argued that U.S. media reflects capitalism.

The Defenders portrays an older lawyer (father of the younger lawyer), whose personal traits include high intelligence, alertness, & ability to make sound judgments & a younger lawyer (about the age of an average college S) whose personal traits include high intelligence, but less knowledge to make sound judgments. The parallel of this young adult to middle-aged father combination to the actual student...professor relationship is obvious. This younger...older relationship is evident in other programs as well: *Dr. Kildare*, *Ben Casey*, *Doctors/Nurses*, *Bonanza* & *Mr. Novak*. The relationship holds for "children's" media as well in *Superman*, *Batman*, *Jonny Quest*, *The Rifleman*, *Lassie*, & *Flipper*. Its function needs further study.

(h) appeal to drive-antidrive balance (harmony)

In Preference Choice Theory, social balance is depicted in the conformity themes of situational comedy, where togetherness & neighborliness are given positive valence; in the war picture, where more emphasis is placed on the struggle between sergeant & lieutenant than on the struggle between the U.S. & the enemy; in the teenage picture, where everyone has a date, but romance is a storm followed always by reconciliation; in the positive valence given Crp$_{4}$ (other-directed for other), & Crp$_{22}$ (personable); in the absence of dramas concerning divorce or labor-management problems.

Mental balance is depicted in the theme of a Crp$_{12}$ (normal responding person) being temporarily driven to elicit Crp$_{8}$ (neurotic) r patterns in situational comedy; the attribution of negative valence to Crp$_{8}$ (neurotic), Crp$_{9}$ (paranoid), Crp$_{10}$ (schizoid) & Crp$_{11}$ (undifferentiated abnormal) character r patterns (evil people go insane) & positive valence to Crp$_{12}$ (normal); the transformation fear pattern of horror dramas (brain transfer, being changed into a monster or zombie); the theme of abnormality being due to either situational stress or chance (amnesia from a blow on the head); & in the absence of dramas concerning the majority of psychotic types.

Moral balance is depicted in the common theme of the falsely accused character proving himself innocent; the guilty being vindicated by performing one good deed at the end of the drama; & by the positive valence given Crp$_{17}$ (moral) & the negative valence given Crp$_{18}$ (immoral--common law) & Crp$_{19}$ (immoral--judicial law, criminal).

i) appeal to success-orientation

Preference Choice Theory argues that success may be valued to such an extent that the ends justify the means, especially if the ends are sociomoral desirable ones (drive satisfaction) & the means (antidrive satisfaction) are harmful to undesirables & not harmful to desirables.

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*Nussbaum (60, p. 27) considers the western hero a symbol of masculine authority & respect. Rosenberg (71, p. 9) stressed that the popular arts are, in general, authoritarian.

Success-orientation is depicted in positive valence being attributed to Crp$_{13}$ (high need accomplishing) & negative valence being attributed to Crp$_{14}$ (low need accomplishing); & the continual endorsement of any kind of success by any kind of means.[a]

(j) abnormal appeals

Preference Choice Theory deals primarily with normals, therefore normal U.S. values become appeal sources (newness, male physical & female intellectual superiority). Appeal for abnormals will differ.[b] For example, certain tv dramas contain themes which could be appealing to a paranoidal personality. Preference Choice Theory would predict, other things being equal, that a paranoidal personality would be attracted by tv dramas depicting: societal control by sinister undercover organizations (the Mafia of The Untouchables; the Thrush of The Man From U.N.C.L.E.); handicapped or ill people as malingers; corruption in high offices; mystery themes in which no one is trusted; & conniving neighbors who have sinister reasons for their friendliness.

Theoretical Considerations

Tentatively, the following developmental sequence seems feasible as the starting point for the extension of adult discount theory beyond its present limits.

There seems to be at least 3 primary phases in the normal development of aesthetic appreciation:

1) 0-6 years - a reality-testing information stage, where the very young child actively seeks information about reality (drive, antidrive almost undifferentiated);
2) 6-13 years- an action-oriented stage, where the child, feeling the limitations of physical, moral, & social reality, imaginatively attempts to circumvent these barriers while still retaining the security of barrier adherence (balance of drive & antidrive);
3) 13-25 years-a return to the information & reality-oriented stage, where the individual has matured to the point of actively seeking instrumental meaning in life (drive dominating).[c]

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[a] Jones (50, p. 423) found 61.2% of all major movie characters in her sample had all their wants satisfied by the end of the movie. Jones (50, p. 421) also found that 68.1% of all major movie characters in her sample wanted love. Hayakawa (45, p. 394) stressed how success in love was accomplished by magical manipulations (myth of romance) in the content of modern popular songs.

[b] This study didn't deal primarily with abnormal appeal which would require extensive study of abnormal perceptions. Bogart (71, p. 195) suggests the comic strip Dick Tracy "contains strong sensational components, which might satisfy sadistic or aggressive impulses." D.Macdonald (71, pp. 67-68) suggested that the incompetence & brutality of Mike Hammer might only appeal to sadistic-aggressive impulses.

[c] Inclusion of the action-oriented phase parallels Freidson's (35) adult discount theory & Wolf & Fiske's (85) mystery-crime-adventure stage. The information-reality phase is similar to Wolf & Fiske's educational stage in stage concept theory.

Reality-testing phase (0-6 years). The very young child doesn't know what parts of reality he can manipulate & what parts he can't manipulate. He hasn't learned many of the predictable patterns reality imposes on everyday life.

In trying to understand reality, he is handicapped by a short attention span & aided by imagination (a child may be more imaginative than an adult because the child is less aware of the limiting aspects of reality).

The very existence of a confusing reality confronting a person produces a drive to either understand that reality or to withdraw from it.

> ...when an animal is placed in a novel environment he engages in exploratory activity...Rats will even cross a charged grid of the obstruction apparatus ...enduring discomfort, to continue exploration of a Dashiell checkerboard maze. When, through repeated exploration, the animal has become thoroughly habituated to the environment, exploratory patterns disappear...exploration is a response to an environmental factor--novelty...such exploration has the advantage of acquainting the organism with potential threats and sources of danger in the environment... Harlow...has shown that monkeys persist in the manipulation of gadgets that resemble human puzzles. The puzzle presents no extrinsic reward such as food, nor does the activity reduce any known organic need.
> (78, p. 92)

Preference Choice Theory postulates that, at least, 1 factor--harm-advoidance--is constant throughout the entire developmental process. The child is always asking "Is it a good thing (not harmful) or a bad thing (harmful)?" Preference Choice Theory postulates that 1 of the prime reasons for reality-testing is the child's need to distinguish between harmful & harmless.

The child in the reality-testing phase : (a) takes comedy seriously; seeing it as informative, not humorous; (b) perceives monsters in horror pictures as being no different from real animals (if S has never seen either an elephant or a lizard-man, S has little basis to accept either as being real or unreal); (c) likes to play out the tv drama afterwards (informative utility); (d) is attracted primarily by the imaginative mobility of tv drama (cartoons); & (e) doesn't differentiate between the commercial or the drama (in a sense, he doesn't watch a play or drama at all, but isolated segments of a relaity to be understood).*

How long S remains in the reality-testing phase is dependent on his native intellectual capacity, his opportunity to experience differing realities, & his native emotional capacity.

Other things being equal, the bright child will learn reality's limitations at a quicker rate than the dull child, & will, therefore, move to the action-oriented stage at an earlier age.[a]

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*Dysinger & Ruckmick (24), De Boer (22), Wolf & Fiske (85) & Freidson (35) all concluded that the every young child only perceives a story as a series of relatively isolated incidents.

Other things being equal, the emotionally stable child will learn reality's limitations at a quicker rate than the emotionally unstable child, & will, therefore move to the action-oriented stage at an earlier age.

Other things being equal, the greater the range of experienced reality the quicker reality limitation will be learned & the quicker the action-oriented stage will be reached. The range of experienced reality can't be too great, however, since it may exceed the child's ability to grasp any relationships at all & will decelerate rather than accelerate the child's mobility.

It should be stressed that this is the most speculative phase of the study. The theorizing is based entirely on the review of the literature as far as the reality-testing & action-oriented phases are concerned .

Action-oriented phase (6-13 years). The child is now older. He has learned the basic limitations of reality patterning (drive, antidrive are now differentiated & balanced). The informative function has been taken over by the school. Tv drama is now an entertainment source, not a reality-testing ground. The child isn't old enough to search for the instrumental subtleties sought in the mid-adolescent reality-oriented stage, nor does he have any particular need to engage in such a search. His is a violent, impulsive, action-filled world (grade school children fight at the provocation), He is repressed by authority at home & at school; is threatened by bullies on the playground; is deceived by his friends; has learned sexual role differences. He values personal freedom, physical fighting ability[b], loyal comrades, & detests the opposite sex.

He is attracted to dramas which: (a) attack authority (kill sheriffs, policemen); (b) destroy those who use coercion (kill gunmen, Gestapo agents); (c) depict loyal comradery (Batman & Robin); (d) deemphasize sexuality (western bachelor heroes)[c]; & (e) depict

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[a] Pond (64, p. 247) found a low positive correlation between score on his reading sophistication inventory & score on the Otis Intelligence Test form.

[b] Interview & questionnaire data showed 1.5% JHS, 4.6% SHS, & 18.3% college Ss spontaneously mentioned a preference for the hero to use intelligence to win. TAS data showed 49.5% grade 9-10, 44.6% grade 11-12, 35.4% college Ss preferred the hero to use muscles to win, while 77.4% grade 9-10, 79.1% grade 11-12, 91.7% college Ss preferred the hero to use intelligence to win.

[c] An example of the interrelatedness of the various variables may be seen in effect of age on interest. As a child grows up, his preference choices may change merely as a function of maturing interest & not as a function of maturing taste development (acquiring more sophisticated "tastes"). Young males dislike love stories which they describe as "slow-paced" & "lacking action". Their comments concerning slow pace & nonaction may be "taste" development-

(cont. on next page)

heroes as strong, tough, resourceful, free to wander as they please, free to indulge their impulses without retaliation from authority.

Reality-oriented phase (13-25 years). The S has now reached the beginning of movement toward adult patterning. Drive & antidrive are balanced. Drive is expressed in the preference for informative, realistic, nonaction content which follows logical order or is approved behavior. Antidrive is less dominant but finds its expression in preference for "illogical" order &/or nonapproved behavior.

Identification is still strong, but it is now adult-oriented identification.

Summary

Preference Choice Theory was forwarded as a tentative extension of adult discount theory. Review of the literature; interview, questionnaire & TAS data; & the information gained during development of the tv drama content analytic model were used as the basis for the development of Preference Choice Theory.

The theory's main postulates could be summarized by the statement that: as age or education increases, there is, in general, a gradual change from an immature to a mature preference choice pattern marked primarily by an increasing demand for informative rather than noninformative content, realistic rather than unrealistic content, & nonaction rather than action content; but this change may be interrupted by a plateau or regression phase around ages 14 or 15 (grades 9 or 10).

It was decided that a test should be developed to measure the 3 major variants: information, realism, & action.

Several secondary postulates & some tentative ideas for future study were considered.

(cont. from preceding page)
related but their dislike of the love aspects of the story seems more related to adolescent sexual development than it is to any maturing "taste" sophistication. Many adults with exceedingly immature, unsophisticated "taste" patterns prefer love stories. Dysinger & Ruckmick (24), De Boer (22), & Ford (34) found a deemphasis of sexuality in story preferences for grammer school Ss.

V

PREFERENCE CHOICE TEST (PCT)

A paper-&-pencil test consisting of parallel forms for males & females was constructed to measure 3 variants considered of major importance to the understanding of preference choice. These 3 variants were: realism (unrealistic... realistic); information (noninformative...informative); action (action...nonaction).

These variants were suggested by the review of the literature, the analysis of questionnaire & interview material, & during the development of the categorical model for future content analytic work. These variants were also of primary concern to Preference Choice Theory.

Realism is defined as the perceived degree of similarity between what was presented in the tv drama & what a normal adult would consider as probable & "realistic" if the initial premises of the drama were accepted as true. (This allowed a science fiction, horror, or fantasy story to be included.) An unrealistic drama would contain incidents considered improbable by a normal adult & a realistic drama would contain incidents considered probable by a normal adult.

Information is defined as the general new knowledge the normal adult viewer believed he was acquiring while viewing a tv drama. A noninformative drama would be perceived by the normal adult as giving little or no new information & an informative drama would be perceived by a normal adult as giving a considerable amount of new knowledge.

Action is defined as the general physical action perceived in a tv drama by a normal adult. An action drama would be perceived by a normal adult as having a great deal of physical action & a nonaction drama would be perceived by a normal adult as having very little physical action.

The Items

Items were cast in the form of 2 imaginary tv drama plot-outlines, the S being asked to state his preference between either an unrealistic or realistic choice, a noninformative or informative choice, an action or nonaction choice.

This method offered several advantages over previous tests: Ss responded to an approximation of the totality of the dramatic experience; Ss responded to a choice on 1 continuum (unrealistic...realistic); a n of possibly confounding variants were controlled (reading ease, plot type).

The original item pool consisted of 108 items -- 36 realism scale items where S had a choice between preferring an unrealistic or a realistic drama; 36 informative scale items where S had a choice between preferring a noninformative or an informative drama; & 36 action scale items where the S had a choice between preferring an action drama or a nonaction drama.

The following is a sample of a typical item. It is item 2 on the information scale. (Throughout this study, items are referred to by their original scale designation).

INSTRUCTIONS

> In the following pages you will find 36 pairs of imaginary story outlines. We want you to choose the story from each pair that you would most like to see on television. The story outlines cover many different types of stories -- just choose the one from each pair that you personally prefer.

CITIZEN, 1975 -- Dr. James Allen thinks that young people leaving school are thrust into the adult world with little preparation. He sets up a study to see if a special training program will more adequately fit them for future adult life. He asked business men to hire 13 and 14-year-olds for 10-hours-per-week part-time jobs. He arranges get-togethers, dance instructions, and special citizenship classes. He encourages young people to learn to drive a car; has many tours of various industries made available; and has guest speakers give talks on the problems of career selection, married life, and parenthood.

-OR-

THE CROSSING -- A group of high school students are suddenly in grave peril when their train coach becomes detached from the engine and goes thundering down an incline. Their runaway coach heads straight for a crossing. A freight train is approaching the crossing and it is readily apparent that the two will collide. Their coach is moving too quickly for anyone to jump to safety. The engineer can't see their oncoming ~~train~~ coach from his freight train because his view is obstructed by heavy timber. Only Eldon Voran, driving his automobile along the highway toward the crossing, can see the impending disaster.

Copies of the 3 original scales of 36 items & instructions may be found in Appendix B. Items chosen for inclusion in the PCT's final forms are labelled appropriately.

The limit of 36 items for each scale was set for purely practical reasons. In pretesting, each scale was to be administered separately (the idea was to administer the 36 realism items to approximately 20 males & 20 females in each grade from grade 7 to 12; the 36 information items to approximately 20 males & 20 females in each grade from grade 7 to 12, etc.). Each drama outline averaged 100 words; 36 items thereby representing 72 drama outlines or 7200 words. With an average class period being 50 minutes long, 7200 words was the maximum amount of reading that could be reasonably expected of a grade 7 student. Items on each scale were selected by the standard method of retaining those which correlated highest with total scale score.

The Subjects

Ss used in the development of the PCT ranged in age from 13 to 25 years & were from JH & SH schools in the Greater Minneapolis-St. Paul suburban area & from the University of Minnesota. This teenage & young adult group seemed the best target group because:

1) understanding of preference choice development might be advanced if Freidson, Wolf & Fiske's theorizing could be advanced beyond the grade school level;

2) the CPAT (15; 16) provided a relatively sound criterion for validation in this entire educational range;

3) the age range was long enough to allow a chance for change to have occurred & yet was short enough to allow a reasonable n in each age bracket; &

4) future development might be maximized -- later studies could use Squires' Test of Drama Appreciation (75) for revalidation at the college level; the techniques developed could be used to extend the preference choice program down to the grade school & finally to the very young age levels.

Item Controls

Item choices on the PCT were controlled on plot type, category type, human interest, reading ease, & comprehension.

Plot type & category type control. The tentative classification system for tv program plot types developed during the content analytic phase of the study served as the major basis for controlling plot type on the PCT. Tv drama plots were classified into 7 major plot types: aid, control-coercion, revenge, escape, search, conflict, & success-challenge. An outline of the tentative classification may be found in Table 5 on pages 162-163.

Gruber's plot classification system (43, pp. 52-53) was used when dealing with westerns. Gruber's categories for westerns are: search-revenge, outlaw, range war, rustler, good-unworthy, dedicated lawman, & historical.*

Category type refers to the general story type (war, police, science fiction) of the drama. A modification of the category system used to classify tv dramas in TV Guide (62) was used.

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*Gruber's classification system (43, pp. 52-53) may be summarized as: Rustler -- The hero's land borders on the badlands. His herd is constantly being rustled. His neighbor is in league with the rustlers. Range war -- The stranger arrives in town & joins the small ranchers in their struggle against the big ranchers. Good, unworthy -- The retired gunfighter sides with the homesteaders against the cattle baron & his imported gunmen. Although in love with a homesteader's daughter, the retired gunfighter can't marry her because of his questionable past. Dedicated lawman -- The untouchable lawman stands alone against many badmen. Revenge-search -- Someone dear to the hero has been murdered. The hero searches for the culprits. Outlaw -- The hero is persecuted & retaliates by becoming an outlaw. Historical -- Any plot dealing with western expansion (by train, stage coach, mule-train). Usually involves a struggle against environmental conditions, Indians, & badmen.

Table 5

Tentative Classification System For Television Program Plot Types

Aid Components

1. Positive Sacrifice
   A sacrifices something positive for B's gain

2. Impeded Sacrifice
   A refuses to sacrifice something positive for B's gain

3. Self-Gain Sacrifice
   A sacrifices one value/goal, etc., to obtain a goal (involves an internal compromise)

4. Negative Sacrifice
   A sacrifices something negative for B's gain

5. Help
   Strong A is brought in to help weak B against very strong C for positive purpose

6. Negative Help
   A seeks B's help against C for negative purpose

7. Reverse Help
   Weak A (tries to) help B against very strong C

Control-Coercion Components

8. Control Through Deception
   Strong A affects B through a deception

9. Reverse: Control Through Deception
   Weak or negative A affects strong or positive B through a deception

10. Control Through Power Position
    Strong A controls B

11. Reverse: Control Through Power Position
    Weak A controls B

Revenge Components

12. Revenge (Eye for Eye)
    A seeks to harm B because of what B has done in past

Escape Components

13. Physical Escape
    A moves away from B due to some event

(Table cont. on next page)

Escape Components (continued)

14. Mental Escape
    A tries to move away from B, usually because of mental conflict

15. Trapped Position
    A is held captive by B

16. Affected Escaped Position
    A's security is threatened by B

Search Components

17. Pure Physical Search
    A hunts B

18. Mental Search
    A engages in search for B (an investigation)

19. Search-Escape
    Emphasis is spread evenly between A searching for B, and B escaping from A

Conflict Components

20. Pure Conflict*
    A vs. B over something:
    (a) pre-familial
    (b) post-familial
    (c) societal
    (d) picturesque
    (e) internal
    (f) criminal
    (g) swashbuckling

Success-Challenge Components

21. Positive Success
    A improves position through positive methods

22. Negative Success
    A improves position through negative methods

23. Frustration-Pathos
    A unable to obtain goal(s)

---

*Conflict plot types may also be divided as regards the resolution of the conflict, whether triumph of A over B, adjustment of A to B, etc.

This modification involved the collapsing of several separate categories & the elimination of religious, comedy, & love stories as separate category types. The final category types were: adventure, war, science fiction, police, horror-historical-biography, & drama. Religious & comedy stories were rejected as special category types since religious & comedy stories don't seem to be on the same continuum as the other stories. Love was rejected as a special category type since the love theme is an integral part of all other category types. It is represented in all other types & its inclusion as a separate category would have been redundant.

It was felt that artistic considerations were as important as scientific considerations in the writing of the 216 plot-outlines. The need for creative spontaneity was as important as the need for scientific control. Every attempt was made to write each story plot-outline as if it were to be produced on tv.

The plot type & category type controls led to the development of a PCT which contained drama outlines approximating those analyzed during the study's content analytic phase & still retaining sufficient originality to insure adequate rapport & interest on the part of the Ss who took the test. This balance of plot type & category type control with a stress for originality also insured that the test wouldn't be outdated as soon as a new tv program season began.* The category type & plot type designations for each item are listed in Table 6 on page 165.

Control of human interest, reading ease, & comprehension. Flesch "how easy" formula, Powers-Ross modification of the "how easy" formula, Flesch "human interest" formula, & Gunning Fog Index were employed to equate each item's pair of plot-outlines.

a) the Flesch "how easy" formula

"How easy" formula scores are derivable from already prepared charts. The "how easy" formula (32, p. 216) is:

$$206.835 \, . \left[\frac{\text{n of sentences}}{\text{n of words}}\right] \text{ x } \left[\frac{\text{n of syllables}}{\frac{100}{\text{n of words}}}\right] \quad .846$$

Some indication of what a "how easy" formula score means (32, pp. 149-150) may be obtained by comparing obtained scores with average scores for different grades & for certain types of reading material.

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*Since creative writing is an artistic activity, it is difficult to pin down precisely how the actual item writing proceeded. The principal E viewed 100s of tv programs, read dozens of literary discussions before commencing the writing of plot-outlines, & critically wrote & rewrote each drama plot-outline several times before it was accepted as a candidate for inclusion in the test. Only when it was considered of sufficient artistic merit to be included were adjustments for reading ease control begun (syllable counts).

Table 6

Summary Chart of Category Type and Story Plot Type Designations for Original 108 Preference Choice Test Items

Each item is designated by its letter-number combination, the letter referring to the scale (e.g., r = realism; a = action; i = information) and the number referring to the item's original position in the test scales (e.g., r27 = item 27 on the realism scale).

	Category Type					
Plot Type*	Adventure	War	Science Fiction	Police	Historical Horror Biography	Drama
Aid	r27	r18 a 8 i36	r32	a33 i10		r28 a14 i18 i25
Control-Coercion	r36	r23 a18 i27	r22	a31 i20	i22 r31	r29 a10 a36 i 2 i30
Revenge	r 9	r 4 a13 i 3	r13	a17 i16		r 5 r16 a27 i 5 i 9
Escape	r17	r10 a21 i13	r12	a24 i17		r21 r34 a34 i26
Search	r 3 a11	r35 a 3 i11 i12	r 6 r14	a 1 i 4	r 2 a20	r33 a 7 i15 i29
Conflict	r11 a29	r 1 a28 i23 i35	r 7 r15	a12 i 7 i28	r30	r14 r19 a15 a16 a30 i 8 i32 i21
Success-Challenge	r 8	r26 a 5 i31	r24 i33 a22	a 6 i 1	i34 r25	r20 a 9 a32 i 6 i19 i24

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*Gruber's western plot classification was used for the following: a35, search-revenge; a23, outlaw; a2, range war; a26, rustler; a19, good-unworthy; a4, dedicated lawman; a25, historical.

"how easy" score	grade level
70 to 80	7
60 to 70	8-9
50 to 60	10-12
50 or less	college

"how easy" score	represented by this type of reading
90 to 100	comics
80 to 90	pulp fiction
70 to 80	slick fiction
60 to 70	digests
50 to 60	quality
30 to 50	academic
0 to 30	scientific

Flesch (32, p. 149)considers a score of 60 to 70 to be standard & a score of 50 or less to be difficult.

It seemed reasonable that the mean "how easy" scores on the PCT should approximate the standard score values between 60 & 70 suggested by Flesch.

b) the Powers-Ross modification of the Flesch "how easy" formula

Powers & Ross (66) developed new diagrams for calculation of Flesch's "how easy" formula. The diagrams are standardized so that Flesch scores are comparable with readability formulae devised by Dale & Chall; Gunning; & Farr, Jenkins & Paterson. It seemed worthwhile to use the Powers-Ross modification so that future comparison with these other readability formulae would be possible.

Both these formulae measure sentence length & word length; & both assume that the shorter the sentences & the words; the more readable the passage.

c) the Flesch "human interest" formula

"Human interest" formula scores are derivable from already prepared charts. The formula presumably measures how interesting (how personalized) a piece of writing is. Flesch (32) believes the "human interest" formula and the "how easy" formula give a reasonably adequate measure of a written passage's comprehensibility. The "human interest" formula (32, p. 216) is:

$$\left[\frac{\text{n of "personal words"}}{100 \text{ X } \dfrac{\text{n of "personal sentences"}}{\text{n of sentences}}}\right] \text{X } 3.635$$

$$+ \left[\frac{\text{n of "personal sentences"}}{100 \text{ X } \dfrac{\text{n of "personal sentences"}}{\text{n of sentences}}}\right] \text{X } .314$$

"Personal words" (32, pp. 214-215) are defined as being: all 1st-, 2nd-, & 3rd-person pronouns except neuter pronouns if referring to things rather than people; all words that have masculine or feminine natural gender (John, father, iceman) except common-gender words like teacher, doctor, spouse; & group words like people & folks.

"Personal sentences" (32, p. 215) are defined as being: spoken sentences; questions, commands, requests; exclamations;

& grammatically incomplete sentences whose full meaning has to be inferred from the context ("Handsome, though.").

Some indication of what a "human interest" formula score means (32, p. 151) may be obtained by comparing obtained scores with scores for different types of magazines:

Flesch's description of style	"Human interest" formula score	represented by this type of reading
dull	0 to 10	scientific
mildly interesting	10 to 20	trade
interesting	20 to 40	digests
highly interesting	40 to 60	New Yorker
dramatic	60 to 100	fiction

It seemed reasonable that the majority of item choices on the PCT should have a "human interest" formula score around 60.

d) the Fog Index

Gunning's Fog Index (44, p. 93; 57, p. 16) is "related to the number of years of education needed to read a passage with ease and understanding."

The Fog Index (57, p. 17) was calculated by the formula:

$$\text{N of years of education needed} = 0.4 \ \text{X} \ \frac{\text{n of words}}{\text{n of sentences}} + \frac{\text{words of more than 2 syllables}}{\frac{\text{n of words}}{100}}$$

Some indication of what a Fog Index score means may be obtained by comparing scores with average scores cited by McKee (57, p. 17) for certain selected magazines: True Confessions, 7; Ladies Home Journal, 8; Reader's Digest, 9; Time, 10; Harpers, 11; & Atlantic Monthly, 12.

It seemed reasonable to have an average Fog Index score for PCT items which was appropriate to the educational level of the Ss being tested.

Flesch "how easy" readability formula, Powers-Ross modification of Flesch "how easy" formula, & Flesch "human interest" formula were the main controls insuring a similarity of comprehensibility & readability between item choices.

The Fog Index was used as an overall check -- the item choice means for any scale should be around the grade 10 level. The grade 10 level was initially chosen since the PCT was designed to measure preference choice patterns from grade 7 through graduate school at college. Grade 7 level would have made the items too easy for high school & college students & may have had unfortunate effects on their motivation. Grade 10 level, however, was about as high as the reading difficulty level could be set without the PCT losing all meaning for grade 7 students.

e) a supplemental measure -- Flesch "realism" formula

Flesch (33, pp. 196-198) advanced the "realism" formula as measuring a 3rd possible dimension of readability. Flesch admitted the formula was only experimental, but since the present study was also purporting to measure "realism", it was felt essential to determine Flesch "realism" scores for each realism scale item choice. Flesch suggests the "realism" formula measures the specificity or concreteness of a passage. It is exceedingly easy to compute. One simply totals the n of proper names, titles, places, events, organizations, things, entities (any word which directly refers to something in reality); then multiplies the total by: 100/n of words in passage to place scores on an 100-word basis.

Results of Control Procedures

Flesch "human interest", Flesch reading ease, Powers-Ross modification of Flesch reading ease & Fog Index scores for the original 108 items are listed in Table 7 on pages 169-175.

Inspection of this table reveals:28 pairs have exactly equal "human interest" scores (18 informative, 5 realism, 5 action); 19 pairs have exactly equal Flesch "how easy" scores (12 informative, 2 realism, 5 action); & 24 pairs have exactly equal Powers-Ross modification of Flesch "how easy" scores (12 informative, 7 realism, 5 action).

This left 80 pairs of "human interest" scores, 89 pairs of Flesch "how easy" scores, & 84 pairs of Powers-Ross modification scores which weren't precisely equated.

Greatest difference between any 2 of the 80 pairs of "human interest" scores was 4.0. Greatest difference between any 2 of the 89 pairs of Flesch "how easy" scores was 5.5. Greatest difference between any 2 of the 84 pairs of Powers-Ross modification scores was 0.40.

None of these maximal differences is a "true" departure from equality.* Flesch's (32) smallest category designation for "how easy" formula has a range of 10 points. His (32) smallest category designation for "human interest" has a range of 10 points, but this is only for scores of 0-10 & 10-20; the category lengths extend to 20 points after a "human interest" score of 20 is reached. The Powers-Ross modification's (66, pp. 177-182) smallest category range is 0.60. For all practical purposes then, each choice-pair for the entire 108 original items is identical as to readability; that is, each item choice-pair is equated on sentence length, word length, n of "personal" words, n of "personal" sentences, n of syllables, & n of words.

Fog Index scores were used as a general over-all control. Mean average Fog Index scores were: 10.9 for informative drama plot choices & 10.6 for noninformative drama plot choices; 10.2 for realistic drama plot choices & 10.6 for unrealistic drama plot choices; 9.5 for nonaction drama plot choices & 9.6 for action drama plot choices.

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*No adequate statistical procedure has been developed to test for significant differences between 2 scores obtained by any of these formulae.

Table 7

Flesch Human Interest, Reading Ease, Powers-Ross Modification and Fog Index Scores for Original 108 Preference Choice Test Items

Informative Scale

Original Item Number	Scale Designation	Flesch Human Interest	Powers-Ross[a] Modification	Flesch[b] Reading Ease	Fog Index
1	I	47.0	5.50	70.0	11.3
	NI	47.0	5.50	71.5	12.3
2	I	39.5	5.01	79.0	11.3
	NI	39.5	5.01	79.0	10.1
3	I	48.5	4.90	80.0	12.7
	NI	48.5	4.90	80.0	12.3
4	I	57.0	5.70	65.5	10.2
	NI	57.1	5.60	67.0	10.4
5	I	58.0	5.30	73.0	10.6
	NI	58.0	5.30	73.0	8.4
6	I	42.0	4.52	86.2	10.0
	NI	43.5	4.65	86.0	7.6
7	I	74.5	5.10	76.5	12.5
	NI	74.5	5.10	76.5	10.2
8	I	59.5	4.35	90.0	7.6
	NI	60.0	4.31	90.0	10.2
9	I	22.0	5.58	70.0	8.4
	NI	21.0	5.55	71.0	13.5
10	I	43.0	5.70	66.2	9.5
	NI	46.0	5.50	66.5	12.8
11	I	29.2	5.31	73.5	12.2
	NI	28.0	5.30	73.0	8.5
12	I	43.5	5.50	78.2	14.9
	NI	45.2	5.10	77.2	11.4

[a] Based on Powers-Ross (66, p. 178) modification of Flesch reading ease formula.

[b] Based on Flesch (32 , p. 216) "How Easy" reading ease formula.

(Table cont. on next page)

Original Item Number	Scale Designation	Flesch Human Interest	Powers-Ross Modification	Flesch Reading Ease	Fog Index
13	I	28.5	5.19	74.5	9.2
	NI	28.5	5.19	74.5	10.4
14	I	47.5	4.65	84.2	10.9
	NI	47.5	4.75	83.0	8.4
15	I	54.0	4.80	83.0	8.5
	NI	55.0	4.99	81.5	9.9
16	I	85.0	4.99	78.5	9.4
	NI	82.0	5.00	77.8	9.7
17	I	51.5	4.85	82.0	8.5
	NI	53.5	4.70	84.5	7.3
18	I	61.2	5.01	79.0	10.9
	NI	61.2	5.06	78.0	8.4
19	I	49.0	6.00	63.0	12.7
	NI	49.0	5.92	64.0	14.3
20	I	36.0	5.55	70.0	13.5
	NI	36.0	5.49	71.0	14.3
21	I	87.0	4.40	89.5	7.0
	NI	87.0	4.40	89.5	8.6
22	I	35.0	5.75	64.5	13.7
	NI	33.0	5.60	67.5	12.9
23	I	22.1	5.60	67.5	12.2
	NI	22.1	5.50	69.0	10.9
24	I	47.5	4.90	81.0	8.0
	NI	49.0	4.78	82.5	10.0
25	I	60.0	5.02	78.2	9.8
	NI	57.5	5.05	80.0	12.3
26	I	45.5	5.28	74.2	12.1
	NI	45.0	5.30	47.0	9.7
27	I	59.0	5.20	76.0	11.7
	NI	59.0	5.20	76.0	13.6
28	I	57.5	6.50	53.5	11.8
	NI	57.5	6.55	52.5	12.9
29	I	63.0	4.70	84.8	10.2
	NI	63.0	4.65	85.0	7.9

(Table cont. on next page)

Original Item Number	Scale Designation	Flesch Human Interest	Powers-Ross Modification	Flesch Reading Ease	Fog Index
30	I	60.0	5.40	71.5	9.1
	NI	60.0	5.40	71.5	9.4
31	I	59.0	5.65	66.0	10.8
	NI	61.0	5.60	69.0	10.7
32	I	10.5	4.28	91.0	10.8
	NI	10.5	4.28	91.0	7.7
33	I	28.0	5.00	79.0	12.3
	NI	28.0	5.00	79.5	9.7
34	I	35.0	6.01	60.0	11.5
	NI	35.0	6.01	60.0	11.9
35	I	32.5	5.31	72.8	11.4
	NI	32.8	5.25	75.0	12.7
36	I	29.0	5.55	78.0	15.2
	NI	32.0	5.10	78.0	11.5
$\bar{X}$ total$_{36}$	I	47.42	5.20	75.27	10.9
	NI	47.59	5.18	75.69	10.6
		Realism Scale			
1	R	21.5	6.70	50.5	17.0
	UR	18.5	6.70	50.0	16.0
2	R	42.5	5.10	77.0	10.5
	UR	42.0	5.20	75.0	8.5
3	R	46.0	6.10	60.0	11.3
	UR	43.0	5.90	64.0	10.5
4	R	65.0	5.70	65.0	10.1
	UR	62.0	5.80	64.0	9.7
5	R	50.0	5.50	78.5	10.2
	UR	48.0	5.40	73.0	10.9
6	R	27.5	5.70	65.5	11.5
	UR	29.0	5.80	65.0	8.8
7	R	21.0	5.40	71.0	9.2
	UR	22.0	5.20	74.8	9.0
8	R	35.0	5.50	71.0	10.1
	UR	34.0	5.20	76.8	10.1
9	R	71.0	5.00	78.0	6.8
	UR	71.0	5.20	74.0	8.4

(Table cont. on next page)

Original Item Number	Scale Designation	Flesch Human Interest	Powers-Ross Modification	Flesch Reading Ease	Fog Index
10	R	45.0	5.10	76.0	7.6
	UR	47.0	5.40	73.0	10.1
11	R	59.0	5.50	70.0	10.9
	UR	56.5	5.90	66.0	11.7
12	R	36.0	5.60	65.0	9.8
	UR	39.0	5.80	67.0	13.3
13	R	34.0	6.10	61.0	10.5
	UR	34.0	6.20	59.0	10.5
14	R	57.0	5.30	74.0	9.8
	UR	60.0	5.40	70.0	11.9
15	R	30.0	6.40	58.0	14.4
	UR	29.0	6.30	59.0	14.4
16	R	62.0	5.60	69.0	11.5
	UR	63.5	5.60	67.0	10.0
17	R	54.0	5.90	66.0	12.1
	UR	50.0	5.60	69.0	10.4
18	R	49.0	6.20	58.0	13.0
	UR	46.0	5.90	54.5	15.5
19	R	83.0	4.80	81.5	8.0
	UR	82.0	5.10	78.0	9.4
20	R	70.0	4.60	88.0	8.1
	UR	72.5	4.50	87.0	6.6
21	R	43.5	5.20	78.0	10.1
	UR	43.0	5.20	76.5	19.9
22	R	52.0	6.70	51.8	13.5
	UR	54.5	6.70	51.0	14.0
23	R	47.0	5.50	70.5	10.9
	UR	46.0	5.40	71.0	10.8
24	R	45.0	5.40	72.0	8.9
	UR	43.0	5.30	72.0	9.2
25	R	56.0	6.10	61.2	10.6
	UR	55.0	6.40	57.0	12.9
26	R	40.0	4.50	89.0	6.4
	UR	40.0	4.70	85.0	9.7
27	R	62.0	5.30	73.0	8.9
	UR	61.5	5.30	73.5	9.4

(Table cont. on next page)

Original Item Number	Scale Designation	Flesch Human Interest	Powers-Ross Modification	Flesch Reading Ease	Fog Index
28	R	58.0	5.50	71.0	10.2
	UR	61.5	5.50	69.5	10.9
29	R	66.0	5.30	74.0	10.9
	UR	66.0	5.30	74.0	10.5
30	R	50.0	5.90	62.5	11.6
	UR	48.0	5.60	66.2	11.1
31	R	51.5	6.20	59.0	11.3
	UR	49.0	6.00	61.0	12.5
32	R	38.0	5.80	64.5	9.8
	UR	39.5	5.90	63.0	11.8
33	R	43.5	5.80	70.0	8.4
	UR	44.0	5.40	72.5	9.7
34	R	55.0	4.90	81.0	10.5
	UR	55.0	4.70	84.0	9.7
35	R	23.0	5.90	64.0	10.9
	UR	23.0	5.70	68.0	11.8
36	R	70.0	5.90	64.5	10.5
	UR	67.0	5.50	68.5	10.4
$\bar{X}$ total$_{36}$	R	48.9	5.60	69.1	10.2
	UR	48.5	5.60	68.8	10.6
		Action Scale			
1	NA	48.0	5.00	69.0	8.2
	A	49.0	5.00	70.0	9.0
2	NA	55.0	5.00	79.0	8.1
	A	56.0	5.00	79.0	9.0
3	NA	26.0	4.89	81.5	8.9
	A	24.2	4.85	81.0	8.3
4	NA	53.0	5.80	64.5	9.8
	A	57.0	5.95	63.5	11.9
5	NA	21.0	6.30	58.0	11.9
	A	22.0	6.30	58.0	13.1
6	NA	52.5	5.90	63.0	12.5
	A	52.0	6.10	58.2	12.1
7	NA	31.0	4.82	81.0	9.1
	A	31.0	4.92	81.0	10.2

(Table cont. on next page)

Original Item Number	Scale Designation	Flesch Human Interest	Powers-Ross Modification	Flesch Reading Ease	Fog Index
8	NA	60.0	6.10	59.5	10.1
	A	62.5	5.95	63.5	12.5
9	NA	53.0	4.35	89.5	7.6
	A	54.0	4.31	89.5	7.3
10	NA	69.0	4.75	84.5	9.0
	A	71.0	4.90	80.0	8.0
11	NA	40.0	5.35	71.0	8.6
	A	38.0	5.30	73.0	8.8
12	NA	68.0	4.95	80.5	8.9
	A	64.0	5.00	79.5	7.8
13	NA	60.0	5.49	69.5	9.2
	A	59.0	5.49	69.0	10.9
14	NA	42.0	5.01	77.5	9.0
	A	42.0	4.80	81.5	6.1
15	NA	53.0	4.90	79.5	8.0
	A	50.5	4.82	81.5	6.8
16	NA	29.0	5.45	69.5	10.8
	A	27.8	5.40	71.0	8.9
17	NA	46.0	5.20	76.0	8.4
	A	44.0	5.40	72.0	10.1
18	NA	50.0	6.32	56.9	14.1
	A	53.0	6.35	57.0	13.1
19	NA	68.0	5.80	64.5	9.6
	A	67.0	5.90	63.5	10.5
20	NA	42.0	5.60	67.0	11.0
	A	40.0	5.60	66.5	12.9
21	NA	45.5	5.00	78.5	6.5
	A	47.0	5.10	77.5	8.8
22	NA	22.0	5.41	71.5	9.4
	A	18.0	5.40	72.0	11.7
23	NA	56.0	5.50	68.5	9.8
	A	58.5	5.60	68.0	8.2
24	NA	48.0	5.25	75.0	9.3
	A	50.5	5.00	77.5	8.4

(Table cont. on next page)

Original Item Number	Scale Designation	Flesch Human Interest	Powers-Ross Modification	Flesch Reading Ease	Fog Index
25	NA	38.5	4.89	81.5	6.4
	A	38.5	5.00	79.0	7.1
26	NA	59.5	4.97	79.0	8.1
	A	57.0	5.10	78.0	9.9
27	NA	80.0	4.55	87.0	9.6
	A	77.0	4.50	85.9	6.7
28	NA	59.0	5.80	64.2	12.7
	A	59.0	5.60	67.2	11.7
29	NA	37.0	5.49	69.0	11.4
	A	36.5	5.40	71.5	9.8
30	NA	40.0	5.12	75.5	8.8
	A	44.0	5.10	77.0	8.9
31	NA	73.0	5.40	71.9	8.3
	A	73.0	5.32	71.2	8.2
32	NA	51.0	5.49	72.5	11.2
	A	49.0	5.42	73.5	10.4
33	NA	29.9	5.98	64.5	12.2
	A	28.0	6.00	61.0	11.6
34	NA	42.0	4.85	82.0	7.5
	A	38.5	4.90	79.5	8.8
35	NA	70.0	5.28	73.0	8.0
	A	73.0	5.30	73.0	8.1
36	NA	48.0	5.39	71.0	10.9
	A	51.0	5.25	73.0	9.6
$\bar{X}$	NA	49.0	5.32	72.9	9.5
total 36	A	48.9	5.31	72.8	9.6

The items included in the PCT's final forms maintained the equality of "human interest", Flesch "reading ease", Powers-Ross modification, & Fog Index scores. Average "human interest", Flesch "reading ease", Powers-Ross modification & Fog Index scores for male & female PCT form A & B are listed in Table 8 on pages 177-178. Similarity of scores presented in this table affirms the adequacy of readability controls on the 4 PCT forms.

Supplemental Consideration: Flesch "realism" formula

Although not employed as a control criterion, Flesch "realism" formula (33) was used to ascertain its similarity with the PCT's realism scale. Flesch "realism" scores for each drama plot-outline on the original 36 items of the realism scale are presented in Table 9 on pages 179-180.

There was no correlation between Flesch "realism" scores & PCT realism scores on the original 36 realism items. The Flesch "realism" score mean for realistic drama plot-outlines was 26.9, & the Flesch "realism" score mean for unrealistic drama plot-outlines was 27.0. There were 17 realistic drama outlines having a higher Flesch "realism" score than their unrealistic drama outline counterpart & there were 19 unrealistic drama outlines having a higher Flesch "realism" score than their realistic drama outline counterpart.

Comparison of Flesch "realism" scores on items included in the PCT's final forms revealed that 9 included items had a realistic drama outline with a higher Flesch "realism" score than its unrealistic drama outline counterpart & 9 included items had an unrealistic drama outline with a higher Flesch "realism" score than its realistic counterpart. Realistic drama outlines that were included on the PCT had a Flesch "realism" mean score of 25.5 & unrealistic drama outlines that were included on the PCT had a Flesch "realism" mean score of 24.1.

This data suggests that realism as defined by Flesch didn't operate in any way to systematically affect PCT realism scale answers.

PCT Item Selection

The 3 original pretest scales of 36 items each were given to 1,052 JHS & SHS Ss in 3 JH & 3 SH schools in the greater Minneapolis-St. Paul suburban area. No S took more than 1 scale. N of Ss by scale (I = informative; R = realism; A = action), grade, & sex were:

		Male				Female				Total
Scale		I	R	A	total	I	R	A	total	
Grade	7	28	18	16	62	32	42	15	89	151
	8	23	41	34	98	30	44	30	104	202
	9	23	32	43	98	26	24	41	91	189
	10	36	28	23	87	23	28	28	79	166
	11	26	35	23	84	25	47	28	100	184
	12	22	29	33	84	28	28	20	76	160
	total	158	183	172	513	164	213	162	439	1,052

Table 8

Average Flesch Human Interest, Reading Ease, Powers-Ross Modification, and Fog Index Scores for Male Preference Choice Test Forms A and B

Male Form A

Scale	Flesch Human Interest	Powers-Ross[a] Modification	Flesch[b] Reading Ease	Fog Index
I	51.9	5.00	79.1	10.3
NI	52.1	4.99	79.2	10.3
R	40.4	5.50	71.1	9.4
UR	40.6	5.40	71.5	9.4
NA	44.2	5.36	72.6	10.0
A	42.1	5.37	71.7	9.8
Total				
I,R,NA	45.9	5.30	76.4	9.9
NI,UR,A	45.4	5.20	74.4	9.9
Male Form B				
I	44.1	5.40	71.5	11.7
NI	43.5	5.40	72.2	11.4
R	55.0	5.60	70.8	10.5
UR	55.9	5.60	70.9	11.3
NA	54.1	5.30	72.3	9.1
A	54.8	5.30	72.0	9.4
Total				
I,R,NA	50.4	5.40	71.6	10.2
NI,UR,A	50.6	5.40	71.0	10.7

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[a] Based on Powers-Ross (66, p. 178) modification of revised reading ease formula.

[b] Based on Flesch (32, p. 216) "how easy" reading ease formula.

(Table cont. on next page)

Female Form A

Scale	Flesch Human Interest	Powers-Ross Modification	Flesch Reading Ease	Fog Index
I	41.5	5.40	70.9	11.2
NI	44.9	5.40	71.4	11.7
R	41.3	5.70	67.1	10.7
UR	40.9	5.60	67.4	11.0
NA	47.0	5.40	71.5	9.7
A	46.4	5.40	70.8	9.7
Total				
I,R,NA	44.4	5.50	69.9	10.7
NI,UR,A	44.0	5.50	70.1	11.0

Female Form B

Scale	Flesch Human Interest	Powers-Ross Modification	Flesch Reading Ease	Fog Index
I	48.2	5.20	75.8	10.3
NI	48.9	5.20	76.4	10.0
R	41.6	5.80	65.5	10.9
UR	42.5	5.80	65.5	10.9
NA	47.0	5.40	69.0	9.8
A	46.4	5.40	69.9	9.9
Total				
I,R,NA	45.2	5.40	71.5	10.4
NI,UR,A	45.7	5.40	71.9	10.3

Table 9

Flesch "Realism" Scores for Original 36 Realism Items

Scale Designation	Original Item Number	Flesch "Realism"	Original Item Number	Flesch "Realism"
R	1	30.4	16	24.8
UR		43.4		30.1
R	x[a]-2	33.3	x-17	48.0
UR		29.5		20.4
R	3	25.2	x-18	28.4
UR		36.7		27.8
R	4	36.8	19	37.5
UR		42.6		36.5
R	x-5	17.3	x-20	30.8
UR		21.2		28.6
R	x-6	16.7	21	19.8
UR		10.4		17.2
R	x-7	11.5	x-22	25.8
UR		14.3		25.0
R	x-8	37.2	23	30.7
UR		19.1		29.1
R	x-9	25.5	x-24	20.0
UR		41.7		19.0
R	x-10	29.6	25	32.7
UR		30.4		22.2
R	11	38.8	26	16.8
UR		31.4		30.4
R	12	20.6	27	33.0
UR		23.5		31.3
R	x-13	12.2	28	16.8
UR		16.5		22.0
R	x-14	38.5	29	24.5
UR		26.0		31.4
R	15	21.6	30	27.7
UR		29.0		29.0

[a] "x" denotes item is included in final forms of the Preference Choice Test.

(Table cont. on next page)

Scale Designation	Original Item Number	Flesch "Realism"	Original Item Number	Flesch "Realism"
R	31	27.6	x-35	21.9
UR		34.6		23.7
R	x-32	17.5	36	44.7
UR		18.8		26.0
R	x-33	20.8	$\bar{X}$	26.9
UR		31.3		27.0
R	34	24.2		
UR		20.2		

"Passing" an item was defined as choosing an informative plot-outline over a noninformative plot-outline; choosing a realistic plot-outline over an unrealistic plot-outline; & choosing a nonaction plot-outline over an action plot-outline.*

Sex Differentiation

Neither Carroll nor Squires developed separate male & female forms. However, statistically significant differences between male & female r's to 46.3% (n, 50) of 108 preference choice pretest items were found. This data suggested that development of separate sex scales was reasonable strategy until further data were available.

Data concerning male & female Rs to pretest items is summarized in Table 10 on pages 182-184.

In brief, statistically significant differences were found as follows: 41.7% of action items, 41.7% of informative items, & 55.5% of realism items showed statistically significant differences between male & female Rs.

Item Selection

Items were chosen for inclusion in the PCT's final forms by the method of correlation with total score: male & female Ss were ranked separately as to total score on each of the 3 scales; quartile cuts were made; & the ability of each item to discriminate between these 4 groups of Ss was tested by 2 X 4 chi square formula.**

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*The problem of the "correctness" of an answer to a PCT item is discussed on pages 185 & 192.

**Formula for the 2 X 4 chi square (26, p. 240) is:

$$X^2 = \sum \frac{(o - e)^2}{e}$$

where X^2 = chi square
o = the observed frequency
e = the expected frequency

Chi square (26, pp. 123-124) may be converted into the contingency coefficient (C) by use of the formula:

$$C = \sqrt{\frac{X^2}{N + X^2}}$$

where C = contingency coefficient
X^2 = value of chi square
N = the total n of cases in the table

When using C, McNemar (58, p. 205) cautions:

> ...the upper limit for the contingency coefficient is a function of the number of categories...for a k by k table, $\sqrt{k-1/k}$. The exact upper limits for rectangular tables, such as...2 by 4...are unknown.

No attempt was made to convert obtained chi square values into contingency coefficients. McNemar (58, p. 205) cautions:

> ...contingency coefficients...are noncomparable to product moment r's (and estimates thereof) unless certain corrections are applied, and...the formula for sampling error is unwieldy.

(cont. on page 185)

Table 10

Comparison of Responses by Male and Female Pretest Subjects to Information, Realism, and Action Preference Choice Pretest Items

Information Scale Pretest

Original Item Number	Male		Female		
	n	% "correct"	n	% "correct"	X^2
1	158	39.2	164	43.3	0.55
2	158	31.6	164	42.7	4.19[a]
3	157	40.1	164	44.5	0.63
4	156	41.7	164	52.4	3.72
5	157	68.2	164	50.6	10.22[c]
6	157	47.8	164	76.2	27.64[c]
7	156	24.4	164	20.1	0.83
8	157	10.8	164	17.7	3.07
9	157	43.3	164	40.2	0.31
10	156	30.1	164	31.1	0.35
11	156	62.2	164	34.8	24.08[c]
12	156	13.5	164	15.2	0.21
13	157	44.6	164	47.6	0.29
14	157	52.2	164	43.9	2.23
15	157	18.5	164	17.1	0.11
16	157	43.9	164	64.0	13.02[c]
17	157	60.5	164	64.0	0.42
18	156	37.2	164	60.4	17.19[c]
19	157	37.6	164	27.4	4.02[a]
20	156	32.7	164	57.9	13.03[c]
21	156	46.2	164	62.2	8.29[c]
22	155	51.6	164	40.9	3.71
23	155	38.1	164	62.2	18.56[c]
24	155	40.0	163	19.6	5.42[b]
25	156	48.7	164	70.1	15.22[c]
26	156	48.1	164	42.1	1.16
27	155	58.1	164	65.9	2.05
28	156	52.6	164	41.5	3.96[a]
29	155	40.6	162	70.4	28.38[c]
30	156	32.1	163	30.1	0.15
31	154	47.4	163	44.8	0.18
32	154	55.8	163	49.7	1.20
33	152	36.8	161	26.1	4.21[a]
34	153	49.0	161	51.6	0.20
35	151	35.8	160	44.4	2.40
36	151	37.1	159	36.5	0.01

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[a] Significant at .05 level.

[b] Significant at .02 level.

[c] Significant at .01 level.

(Table cont. on next page)

Action Scale Pretest

Original Item Number	Male n	Male % "correct"	Female n	Female % "correct"	X^2
1	172	23.8	162	20.4	0.58
2	174	20.7	162	25.3	1.01
3	172	48.9	162	57.4	2.46
4	172	16.3	162	14.8	0.14
5	171	11.1	162	17.9	3.11
6	172	35.5	162	59.3	18.96[c]
7	172	27.9	162	25.3	0.29
8	172	10.5	161	26.1	13.74[c]
9	172	52.9	162	34.0	12.18[c]
10	172	48.3	162	27.8	14.80[c]
11	171	28.1	162	20.4	2.68
12	172	21.5	162	30.9	3.79
13	172	37.2	162	68.5	32.78[c]
14	171	8.8	162	8.6	0.02
15	172	24.4	161	23.6	0.03
16	172	21.5	161	28.0	1.86
17	172	16.9	162	49.4	40.13[c]
18	172	16.9	162	13.6	0.69
19	172	25.6	161	49.1	19.69[c]
20	171	30.4	162	19.1	5.65[b]
21	171	66.7	161	72.7	1.41
22	170	24.7	162	29.6	1.02
23	169	41.4	160	35.6	1.16
24	169	29.0	160	30.0	0.04
25	168	36.3	161	19.3	11.87[c]
26	168	65.5	161	57.8	2.07
27	167	53.9	160	74.4	14.86[c]
28	167	28.1	159	20.1	2.85
29	166	34.3	159	67.9	36.65[c]
30	167	66.5	158	65.2	0.06
31	164	15.2	159	24.5	4.37[a]
32	163	41.1	157	49.0	2.04
33	163	25.8	158	20.9	1.07
34	163	53.4	158	70.9	10.44[c]
35	160	29.4	158	44.9	8.25[c]
36	163	23.9	156	35.3	4.92[a]

Realism Scale Pretest

Original Item Number	Male n	Male % "correct"	Female n	Female % "correct"	X^2
1	183	42.6	213	52.6	3.91[a]
2	183	26.8	212	40.6	8.30[c]
3	183	30.6	212	42.5	5.92[b]
4	182	23.1	211	28.0	1.22
5	183	30.1	213	47.9	13.08[c]

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[a] Significant at .05 level.

[b] Significant at .02 level.

[c] Significant at .01 level.

(Table cont. on next page)

Realism Scale Pretest

Original Item Number	Male n	Male % "correct"	Female n	Female % "correct"	X^2
6	182	38.5	213	48.8	4.28[a]
7	183	52.5	212	50.0	2.38
8	183	59.0	212	50.9	2.58
9	183	39.3	210	72.4	43.54[c]
10	182	30.2	212	27.4	0.39
11	183	60.7	212	28.3	41.88[c]
12	182	35.7	213	29.6	1.69
13	183	68.9	211	67.3	0.11
14	183	39.9	212	19.8	19.19[c]
15	183	42.6	212	22.6	18.05[c]
16	183	35.0	212	27.8	2.34
17	183	60.7	212	50.5	4.12[a]
18	182	42.9	212	55.2	5.96[b]
19	183	53.6	212	49.1	0.79
20	183	51.4	211	42.2	3.32
21	183	43.7	213	43.2	0.01
22	183	48.6	213	46.0	0.27
23	180	40.6	211	32.2	2.92
24	181	49.2	213	56.8	2.29
25	181	57.5	212	75.9	15.19[c]
26	180	48.9	211	62.6	7.38[c]
27	180	59.4	210	55.2	0.70
28	180	51.7	211	25.6	28.15[c]
29	180	41.7	212	29.7	6.09[b]
30	175	26.9	209	34.0	2.26
31	175	50.9	209	62.7	5.16[a]
32	177	33.9	208	47.1	6.90[c]
33	178	41.6	208	35.1	1.71
34	177	48.0	207	63.8	9.63[c]
35	175	26.3	206	41.7	9.99[c]
36	175	52.6	206	36.9	9.43[c]

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[a] Significant at .05 level.

[b] Significant at .02 level.

[c] Significant at .01 level.

One consideration was kept in mind while using chi square. Large values for chi square (58, p. 220) occur more frequently when n is large; that is, the probability of attaining a significant relationship increases as n increases. The .001 level of significance was therefore used as the primary inclusion-exclusion criterion.

Results of the 2 X 4 chi square analysis are summarized in Tables 11 & 12 on pages 186-191.

A total of 54 items correlated with total score for their respective scale pretest at the .001 level for males.* A total of 45 items correlated with total score for their respective scale pretest at the .001 level for females.

The significant items were split into 2 groups with the most significant items being allocated to the respective A forms. Male form A was composed of 27 items, all correlated with total score beyond the .001 level of significance. Male form B was composed of 28 items, 27 correlated with total score beyond the .001 level. Female form A was composed of 23 items, all correlated with total score beyond the .001 level of significance. Female form B was composed of 22 items, all correlated with total score at the .001 level.

The A forms were possibly more homogeneous measures than the B forms because A form chi squares were larger than B form chi squares.

"Item Difficulty" Considerations

Item difficulty (1, p. 153) is defined in terms of the % of persons who pass the item (the higher the item difficulty score, the easier the item). The concept of item difficulty is based on the assumption that there is a definite "correct" or "true" answer for each item. Item difficulty scores, therefore, can't be calculated for PCT items if this strict definition is adhered to. Unlike IQ test items where there are definite, logically "correct" answers to each item, there are no definite "correct" answers for PCT items.

The CPAT presumably has logically "correct" answers: experts rank sets of 4 passages as to their aesthetic merit; & Ss rank the passages according to the passages' relative aesthetic merit. A S gains score-points if his judgments of aesthetic merit agree with expert judgments of aesthetic merit. The "correctness" of CPAT items is dependent on the accuracy of the experts' original judgments.

(cont. from page 181)
He (58, p. 206) suggests:

> ...in so far as one wishes simply to test the null hypothesis, ie., that there is no relationship between the 2 given variables, one need only enter the value X^2 into an appropriate probability table to test its significance. If X^2 is significant, then the relationship is significantly greater than zero.

*A clerical error allowed original item no. 20, informative scale, to be included in the .001 group of items for males. It was only significant at the .05 level.

Table 11

Chi Square "Correlation" of Preference Choice Test Items Male Forms A, B With Total Score on Original 36 Scale Items for Junior and Senior High Male Subjects

Informative Scale

(n, 158)

Original Item Number	Chi Square "Correlation" with Total Score[a]	Level of Significance
	PCT^{MA}	
21	42.97	.001
9	25.76	.001
18	30.64	.001
15	25.06	.001
16	40.55	.001
24	33.04	.001
29	28.15	.001
36	41.36	.001
3	36.43	.001
23	33.89	.001
	PCT^{MB}	
28	14.69	.001
22	15.63	.001
1	16.73	.001
2	18.47	.001
30	15.38	.001
10	19.20	.001
27	21.03	.001

[a] Based on 2 x 4 Chi Square formula.

(Table cont. on next page)

Original Item Number	Chi Square "Correlation" with Total Score	Level of Significance
17	24.10	.001
13	20.18	.001
33	24.13	.001
20	9.66	.05

Realism Scale

PCT^{MA}

Original Item Number	n	Chi Square "Correlation" with Total Score	Level of Significance
33	176	24.77	.001
7	183	26.84	.001
9	183	28.47	.001
8	183	23.11	.001
32	177	23.83	.001
2	183	39.43	.001
6	182	30.63	.001
24	181	31.57	.001

PCT^{MB}

Original Item Number	n	Chi Square "Correlation" with Total Score	Level of Significance
16	183	21.73	.001
22	183	20.66	.001
20	183	14.46	.001
18	182	15.27	.001
5	183	14.13	.001
14	183	14.73	.001
10	182	15.72	.001

(Table cont. on next page)

Action Scale

(n, 172)

PCT^{MA}

Original Item Number	Chi Square "Correlation" with Total Score	Level of Significance
33	19.18	.001
27	31.06	.001
6	20.10	.001
29	26.34	.001
22	24.32	.001
19	22.04	.001
11	30.98	.001
34	21.94	.001
3	24.18	.001
	PCT^{MB}	
1	15.70	.001
13	14.56	.001
25	14.50	.001
31	19.03	.001
17	15.42	.001
24	16.58	.001
18	15.83	.001
26	17.55	.001
36	14.73	.001
35	17.60	.001

Table 12

Chi Square "Correlation" of Preference Choice Test Items Female Forms A, B with Total Score on Original 36 Scale Items for Junior and Senior High Female Subjects

Informative Scale

(n, 164)

PCT^{FA}

Original Item Number	Chi Square "Correlation" with Total Score[a]	Level of Significance
16	22.48	.001
28	25.60	.001
4	20.90	.001
22	21.30	.001
23	25.63	.001
10	28.57	.001
2	23.72	.001
3	20.60	.001
33	35.44	.001
27	25.51	.001
9	43.28	.001

PCT^{FB}

Original Item Number	Chi Square "Correlation" with Total Score[a]	Level of Significance
34	14.40	.001
21	20.38	.001
24	19.00	.001
36	17.05	.001
30	17.43	.001
17	14.60	.001

[a] Based on 2 x 4 Chi Square formula.

(Table cont. on next page)

Original Item Number	Chi Square "Correlation" with Total Score	Level of Significance
5	15.42	.001
35	17.96	.001
15	15.08	.001
11	23.00	.001
1	14.21	.001
	Realism Scale	
	(n, 213)	
	PCT^{FA}	
16	18.00	.001
35	26.93	.001
8	29.53	.001
2	37.40	.001
13	18.27	.001
18	26.82	.001
33	23.81	.001
	PCT^{FB}	
32	17.53	.001
22	16.32	.001
6	16.59	.001
17	15.42	.001
14	15.98	.001
7	16.32	.001

(Table cont. on next page)

Action Scale

(n, 162)

PCT^{FA}

Original Item Number	Chi Square "Correlation" with Total Score	Level of Significance
11	17.54	.001
3	29.88	.001
31	22.06	.001
17	21.38	.001
18	24.00	.001
	PCT^{FB}	
19	15.07	.001
16	14.15	.001
36	14.49	.001
22	15.27	.001
1	15.51	.001

On the PCT, Ss are required to state their preference between 2 drama plot-outlines, not to indicate which drama plot-outline has the most aesthetic merit.

PCT items are treated as if there were a "correct" answer. Ss are assigned a score-point if they pick a realistic over an unrealistic plot-outline, an informative over a noninformative plot-outline, a nonaction over an action plot-outline. The significant majority of adult judges agreed on the plot-outline designations (which were realistic, which were unrealistic). The "correctness" rests, however, on the assumption that a realistic, an informative, & a nonaction choice is more adult & mature than an unrealistic, a noninformative or an action choice.

There appears to be a fundamental difference between the CPAT & the PCT; the former asking for judgments of merit, the latter for preference choices.

The question is whether judging the aesthetic merit of a group of passages is really different psychologically from stating a preference for one passage over another. If what a person prefers is determined by some underlying judgment of aesthetic merit then the 2 processes may be relatively identical.

The correlation between scores on the CPAT & the PCT suggested that the processes are not radically different.* The final answer is dependent on future research.**

Any consideration of PCT "item difficulty" must therefore be tempered by the knowledge that: the "item difficulty" of PCT items isn't the same kind of "item difficulty" usually discussed in psychological testing, & the "correctness" of PCT item answers is dependent on whether the assumption that choosing realistic, informative, & nonaction over unrealistic, noninformative, & action drama outlines is itself "correct".

There is a practical reason for examining the "item difficulty" of PCT items. The parallel forms of any test should be equated in "item difficulty" regardless which way "item difficulty" is defined since it is illogical to compare a form containing "difficult" items with a form containing "easy" items.

PCT "Item Difficulty"

As far as the PCT is concerned, then, "item difficulty" is defined in terms of the % of persons who agree with the informative, realistic, or nonaction choice. The S "passes" the item by agreeing with the designated mature choice.

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*The concept of adult discount suggests aesthetic merit judgments & preference choices may be very closely interrelated: a person usually believes what he prefers is of high aesthetic merit & what he doesn't prefer is of low aesthetic merit.

**Michael (12, p. 336) compared the effect of 2 sets of instructions on scores on the Graves Design Judgment (Art) Test. He found the merit-oriented instructions resulted in slightly higher scores than the personal preference-oriented instructions.

"Item difficulty" scores for PCT items are listed in Table 13 on pages 194-195. These scores are based on a sample of 1,052 pretest Ss.

Inspection of the tables suggests that the range of "item difficulty" & the average "item difficulty" for the various scales on male form A and male form B are relatively equal & that the range of "item difficulty" & the average "item difficulty" for the various scales on female form A & female form B are relatively equal.

The average "item difficulty" suggests that the forms may be most appropriate for college Ss & least appropriate for JHS Ss. The average "item difficulty" scores for the 4 forms compare favorably with the average "item difficulty" of .41 reported by Squires (75, p. 85) for his test on college Ss only.*

Male "item difficulty" levels by grade for PCT items chosen from male form A, male form B, & rejected from inclusion in either male form A or B are summarized in Table 14 on pages 196-197 & female "item difficulty" levels by grade for PCT items chosen for female form A & female form B, & rejected from inclusion in either female form A or female form B are summarized in Table 15 on pages 198-199.

The average "item difficulty" levels for the PCT's 4 forms are relatively comparable to the average "item difficulty" levels reported for the CPAT. Carroll (15, p. 20; 16, p. 6) reports average "item difficulty" levels of 38.9 for his JHS form, 48.5 for his SHS form, & 48.6 for his college form. The average "item difficulty" levels for JHS Ss on the PCT were: 32.9 for male form A, 37.9 for female form A, 34.3 for male form B, & 35.8 for female form B. The average "item difficulty" levels for SHS Ss on the PCT were: 44.4 for male form A, 49.8 for female form A, 39.9 for male form B, & 45.2 for female form B.

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*It is a matter of dispute in testing theory whether items (21) should cluster around the 50 per cent difficulty level, or whether they (31) should not. The answer, to a certain extent, seems dependent on the range of Ss the test is designed to test & on whether the test emphasizes speed or power. A speed test generally (1, p. 153) is composed of easy items which are relatively equal in item difficulty so that speed becomes the dominant factor determining score. A power test generally (1, p.153) is composed of items of varying difficulty (often arranged in ascending order) so that the test will differentiate equally well between persons at all levels of the total range. Although one might argue the higher the appreciation level, the easier it would be to make quick aesthetic judgments, a speed test doesn't seem the best instrument for measurement of aesthetic appreciation because of the peculiar nature of the test material. A speed test would put a premium on reading ability, already well tested by other instruments & a capability probably not perfectly correlated with appreciation by any means. A power test seems more appropriate since it minimizes the effect of reading ability (&, perhaps, undue amount of random guessing that may occur in the final minutes of speed test administration).

Table 13

"Item Difficulty" Levels for Items on Preference Choice Test

Male

	Form A		Form B	
Scale	Original Item Number	Percentage of subjects "passing"	Original Item Number	Percentage of subjects "passing"
Informative	15	18.5	10	30.1
	36	37.1	2	31.6
	18	37.2	30	32.1
	23	38.1	20	32.7
	24	40.0	33	36.8
	3	40.1	1	39.2
	29	40.6	13	44.6
	9	43.3	22	51.6
	16	43.9	28	52.6
	21	46.2	27	58.1
			17	60.5
	$\bar{X}$	37.6	$\bar{X}$	42.7
Realism	2	26.8	5	30.1
	32	33.9	10	30.2
	6	38.5	16	35.0
	9	39.3	14	39.9
	33	41.6	18	42.9
	24	49.2	22	48.6
	7	52.5	20	52.4
	8	59.0		
	$\bar{X}$	42.6	$\bar{X}$	39.7
Action	22	24.7	31	15.2
	19	25.6	17	16.9
	33	25.8	18	16.9
	11	28.1	1	23.8
	29	34.3	36	23.9
	6	35.5	24	29.0
	3	48.9	35	29.4
	34	53.4	25	36.3
	27	53.9	13	37.2
			26	65.5
	$\bar{X}$	36.6	$\bar{X}$	29.4
Total	$\bar{X}$	38.9	$\bar{X}$	37.1

(Table cont. on next page)

Female

Scale	Form A		Form B	
	Original Item Number	Percentage of subjects "passing"	Original Item Number	Percentage of subjec "passing"
Informative	33	26.1	15	17.1
	10	31.1	24	19.6
	9	40.2	30	30.1
	22	40.9	11	34.8
	28	41.5	36	36.5
	2	42.7	1	43.3
	3	44.5	35	44.4
	4	52.4	5	50.6
	23	62.2	34	51.6
	16	64.0	21	62.2
	27	65.9	17	64.0
	$\bar{X}$	46.5	$\bar{X}$	41.3
Realism	16	27.8	14	19.8
	33	35.1	22	46.0
	2	40.6	32	47.1
	35	41.7	6	48.8
	8	50.9	7	50.0
	18	55.2	17	50.5
	13	67.3		
	$\bar{X}$	45.6	$\bar{X}$	43.7
Action	18	13.6	1	20.4
	11	20.4	16	28.0
	31	24.5	22	29.6
	17	49.4	36	35.3
	3	57.4	19	49.1
	$\bar{X}$	33.1	$\bar{X}$	32.4
Total	$\bar{X}$	43.5	$\bar{X}$	40.2

Table 14

Male "Item Difficulty" Levels by Grade for Preference Choice Test Male Forms A, B and Rejected Items[a]

Informative Scale

Grade		PCT^{MA}	PCT^{MB}	Rejects
7	n	268	298	399
	$\bar{X}$	29.9	40.3	44.6
8	n	230	253	345
	$\bar{X}$	34.8	35.2	40.6
9	n	203	253	345
	$\bar{X}$	31.3	41.9	41.7
10	n	359	396	539
	$\bar{X}$	32.6	35.6	42.5
11	n	249	274	375
	$\bar{X}$	45.8	52.9	40.0
12	n	220	242	330
	$\bar{X}$	55.5	54.5	48.2
Total	n	1556	1716	2333
	$\bar{X}$	37.6	42.7	42.9

Realism Scale

Grade		PCT^{MA}	PCT^{MB}	Rejects
7	n	143	126	370
	$\bar{X}$	35.7	38.9	45.9
8	n	321	285	832
	$\bar{X}$	34.6	33.7	45.8
9	n	256	224	672
	$\bar{X}$	37.9	36.2	44.2
10	n	218	196	570
	$\bar{X}$	44.0	32.1	41.6
11	n	280	245	735
	$\bar{X}$	45.7	50.6	48.4
12	n	232	203	607
	$\bar{X}$	58.2	48.6	49.9
Total	n	1450	1279	3786
	$\bar{X}$	42.6	39.7	46.1

[a] Item difficulty $\bar{X}$ = % of subjects getting average PCT^{MA}, PCT^{MB}, Rejected items correct.

(Table cont. on next page)

Action Scale

Grade		PCT^{MA}	PCT^{MB}	Rejects
7	n	143	160	274
	$\bar{X}$	32.9	38.1	32.5
8	n	305	340	577
	$\bar{X}$	27.9	29.4	34.1
9	n	371	410	717
	$\bar{X}$	35.8	25.6	32.1
10	n	201	221	385
	$\bar{X}$	35.8	22.6	29.4
11	n	199	222	386
	$\bar{X}$	43.2	37.4	28.5
12	n	297	327	561
	$\bar{X}$	44.4	29.1	31.7
Total	n	1516	1680	2900
	$\bar{X}$	36.6	29.4	31.6
		Totals		
7	n	554	584	
	$\bar{X}$	32.1	39.4	
8	n	856	878	
	$\bar{X}$	32.2	32.5	
9	n	857	887	
	$\bar{X}$	35.2	32.9	
Junior High Totals	n	2267	2349	
	$\bar{X}$	32.9	34.3	
10	n	778	813	
	$\bar{X}$	36.6	31.2	
11	n	728	741	
	$\bar{X}$	45.1	47.5	
12	n	749	772	
	$\bar{X}$	51.9	41.7	
Senior High Totals	n	2255	2326	
	$\bar{X}$	44.4	39.9	
Grand Total	n	4522	4675	
	$\bar{X}$	38.9	37.1	

Table 15

Female "Item Difficulty" Levels by
Grade for Preference Choice Test
Female Forms A, B and Rejected Items[a]

Informative Scale

Grade		PCT^{FA}	PCT^{FB}	Rejects
7	n	351	347	448
	$\bar{X}$	38.7	34.9	43.5
8	n	330	330	420
	$\bar{X}$	40.3	39.1	44.8
9	n	285	281	361
	$\bar{X}$	34.4	34.2	44.0
10	n	252	249	322
	$\bar{X}$	47.6	44.2	46.3
11	n	275	275	349
	$\bar{X}$	58.2	49.1	45.8
12	n	308	308	392
	$\bar{X}$	62.0	48.1	51.5
Total	n	1801	1790	2292
	$\bar{X}$	46.5	41.3	45.9

Realism Scale

7	n	291	251	963
	$\bar{X}$	46.0	34.9	43.5
8	n	300	261	988
	$\bar{X}$	44.3	35.2	43.0
9	n	167	143	551
	$\bar{X}$	35.3	39.9	42.8
10	n	194	167	641
	$\bar{X}$	47.4	48.5	41.5
11	n	326	280	1068
	$\bar{X}$	47.5	47.9	45.3
12	n	195	186	644
	$\bar{X}$	50.3	50.6	48.0
Total	n	1423	1270	4855
	$\bar{X}$	45.6	43.7	44.4

[a] Item difficulty $\bar{X}$ = % of subjects getting average PCT^{FA}, PCT^{FB}, Rejected item correct.

(Table cont. on next page)

Action Scale

Grade		PCT^{FA}	PCT^{FB}	Rejects
7	n	75	75	390
	$\bar{X}$	41.3	44.0	42.3
8	n	150	149	775
	$\bar{X}$	27.3	27.5	38.3
9	n	204	203	1051
	$\bar{X}$	25.0	27.1	37.5
10	n	139	138	715
	$\bar{X}$	37.4	40.6	38.7
11	n	140	138	728
	$\bar{X}$	42.9	31.9	40.4
12	n	99	99	515
	$\bar{X}$	32.3	31.3	37.1
Total	n	807	802	4174
	$\bar{X}$	33.1	32.4	38.8
		Totals		
7	n	717	673	
	$\bar{X}$	42.0	38.6	
8	n	780	740	
	$\bar{X}$	39.4	35.4	
9	n	656	627	
	$\bar{X}$	31.7	33.2	
Junior High Totals	n	2153	2040	
	$\bar{X}$	37.9	35.8	
10	n	585	554	
	$\bar{X}$	45.1	44.6	
11	n	741	693	
	$\bar{X}$	50.6	45.2	
12	n	602	575	
	$\bar{X}$	53.3	45.9	
Senior High Totals	n	1928	1822	
	$\bar{X}$	49.8	45.2	
Grand Total	n	4081	3862	
	$\bar{X}$	43.5	40.2	

It should be kept in mind, however, that "item difficulty" levels reported for PCT items may not be identical to "item difficulty" levels reported for CPAT items or Squires' Test items.

Tables 14 & 15 suggest that the more difficult items were superior discriminators. At almost every grade level, the "item difficulty" for rejected items is higher than for retained; & at almost every grade level, the (highly correlated with total score) form A items are more difficult than the (less highly correlated with total score) form B items.

Future research should add a few easier items to more adequately tap JHS Ss capabilities.

College Judges Agreement

It was important to ascertain whether other adults would agree with E's drama plot-outlines designations (which nonaction, which action?).

The original 36 items for each scale were administered to an independent sample of 77 male & 103 female college Ss. N of Ss by sex & scale were: realism, 24 females, 33 males; information, 29 females, 32 males; action, 24 females, 38 males.

Ss were selected from undergraduate chemistry, drama, English, home economics, & journalism classes. For each pair of drama plot-outlines on the information scale, Ss were asked to choose the drama plot-outline which would be the most informative. For each pair of drama plot-outlines on the realism scale, Ss were asked to choose the drama plot-outline which was the most realistic. For each pair of drama plot-outlines on the action scale, the Ss were asked to choose the drama plot-outline containing the most action. Exact instructions for each scale are in Figures 7, 8, & 9 on pages 201-203.

Average %'s of agreement by female judges were:

average agreement for items on.....	female form A	female form B	items rejected from female forms	Total Items
information scale	87.0%	88.1%	76.0%	83.0%
realism scale	83.2	83.3	72.9	76.7
action scale	97.5	96.7	90.5	92.4
Total	88.0	88.7	80.7	84.0

Average %'s of agreement by male judges were:

average agreement for items on.....	male form A	male form B	items rejected from male forms	Total Items
information scale	85.9%	74.4%	71.5%	76.4%
realism scale	82.8	87.1	75.7	79.5
action scale	96.5	93.7	86.8	86.2
Total	86.6	85.1	76.4	81.2

Average %'s of agreement by both male & female judges were higher for items included in the 2 male & 2 female forms than for items excluded from the 4 forms.

Fig. 7 Sample Instructions for College Judges: Information Scale

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Place an "X" in the appropriate space:

Male________ Female___________

INSTRUCTIONS

Many times we watch television programs for relaxation. Often, however, when we are relaxing we find we are also being informed. We want you to indicate which one of the fictional programs in each of the following pairs that would be the most informative to you. Indicate your choice by placing an "X" in the appropriate space on the answer sheet.

In deciding which of the two programs is the most informative, DISREGARD whether you personally might like or dislike to watch either of the programs.

NOTE: You must make a choice for each pair. When you are finished, check to make certain you have made a choice regarding which of the two programs is most informative for every pair.

ONLY PLACE YOUR "X"s on the answer sheet.

Fig. 8. Sample Instructions for College Judges:
Realism Scale

Place an "X" in the appropriate space:

Male____________ Female_______

INSTRUCTIONS

The story and characters of a television program may or may not be realistic or true to life.

We want you to pick the program from each pair of fictional programs that you consider is the more realistic or true to life. Indicate your choice by placing an "X" in the appropriate space in the booklet.

In deciding which one of the fictional programs is the more realistic or true to life, DISREGARD whether you personally might like or dislike watching either of the programs.

NOTE: You must make a choice for each pair. When you are finished, check to make certain you have made a choice regarding which of the two programs is the more realistic or true to life for every pair.

ONLY PLACE YOUR "X"s on the answer sheet.

Fig. 9 Sample Instructions for College Judges: Action Scale

Place an "X" in the appropriate space:

Male____________ Female________

INSTRUCTIONS

Some television programs have a great deal of physical action, whereas other television programs have very little physical action. In this latter group of programs there is usually more talking than doing.

We want you to pick which one of the fictional programs in each of the following pairs has the greatest amount of physical action. Indicate your choice by placing an "X" in the appropriate space in the booklet.

In deciding which of the two programs has the greatest amount of physical action, DISREGARD whether you personally might like or dislike watching either of the programs.

NOTE: You must make a choice for each pair. When you are finished, check to make certain you have made a choice regarding the amount of physical action for every pair.

ONLY PLACE YOUR "X"s on the answer sheet.

%'s of agreement for individual items on each scale are in Tables 16-21 on pages 205-216.

The tables reveal that only 2 items were included on the 4 PCT forms where the majority of judges disagreed with E's designation.[*] Only 1 disagreement (original item 28, female form A) was statistically significant. For all 108 items, the majority of female judges disagreed with E on only 6 items. For all 108 items, the majority of male judges disagreed with E on only 5 items.

The high % of agreement may be illustrated in another way -- by ascertaining the n of statistically significant agreements.

The sampling error of a proportion may be tested by a simple t test.[**] The %'s of agreement may be considered proportions. The t test data may be found in Tables 16-21.

The data shows that 79 male & 79 female agreements were statistically significant at the .01 level; 8 male & 4 female agreements were statistically significant at the .05 level. The % of agreement wasn't statistically significant for 21 items judged by males & 25 items judged by females (as mentioned earlier, 1 of these 25 female judgments was statistically significant in the disagreement direction).

Secondary Considerations

When using judges to validate any aspect of a test instrument, there is the problem of obtaining some estimate of whether the judgment is representative of a fairly objective opinion or representative of some unique judgment position -- would drama students judge the material differently from chemistry Ss because of their differing backgrounds & present orientations?

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[*] These 2 items should be eliminated from the PCT in future administrations.

[**] The formula (26, pp. 177, 184-185) is:

$$t = \frac{\bar{X}_{ob} - \mu_{exp}}{r_p}$$

where $\bar{X}_{ob}$ = the observed proportion favoring the proposition
μ_{exp} = the expected chance proportion (in this case, .50)
r_p = the sampling error of a proportion

The sampling error of a proportion (r_p) is determined by:

$$r_p = \sqrt{\frac{p\,q}{n}}$$

where p = proportion favoring proposition
q = proportion not favoring proposition (1 - p)
n = n of cases in sample

Table 16

Male College Judges Agreement with Original Scale Category Designations for Original 36 Informative Scale Items, Preference Choice Test

Form	Original Item Number	n	% Agreement	t
M,B	1	32	75.0	2.83**
M,B	2	32	87.5	4.24**
M,A	3	33	93.9	5.05**
	4	33	87.9	4.36**
	5	33	63.6	1.56
	6	33	54.5	.52
	7	32	84.4	3.89**
	8	32	68.8	2.13*
M,A	9	32	90.6	4.59**
M,B	10	32	84.4	3.89**
	11	32	87.5	4.24**
	12	32	75.0	2.83**
M,B	13	32	65.6	1.76
	14	32	62.5	1.41
M,A	15	32	81.3	3.54**
	16	33	63.6	1.56
M,B	17	32	87.5	4.24**
M,A	18	32	96.9	5.31**
	19	32	78.1	3.18**
M,B	20	32	46.9	–[a]

[a] Where direction of agreement opposite to predicted direction, t not calculated.

*Significant at .05 level.

**Significant at .01 level.

(Table cont. on next page)

Form	Original Item Number	n	% Agreement	t
M,A	21	32	81.3	3.54**
M,B	22	32	87.5	4.24**
M,A	23	32	90.6	4.59**
	24	32	68.8	2.13*
	25	32	87.5	4.24**
	26	31	77.4	3.05**
M,B	27	31	80.6	3.41**
	28	31	77.4	3.05**
	29	31	80.6	3.41**
	30	31	35.5	–[a]
	31	31	51.6	.18
	32	31	80.6	3.41**
	33	31	90.3	4.49**
	34	31	67.7	1.97
	35	31	90.3	4.49**
M,A	36	31	87.1	4.13**

[a] Where direction of agreement opposite to predicted direction, t not calculated.

*Significant at .05 level.

**Significant at .01 level.

Table 17

Female College Judges Agreement With Original Scale Category Designations For Original 36 Informative Scale Items, Preference Choice Test

Form	Original Item Number	n	% Agreement	t
F,B	1	29	86.2	3.90**
F,A	2	29	96.5	5.01**
F,A	3	29	96.5	5.01**
F,A	4	29	93.1	4.64**
F,B	5	28	85.7	3.78**
	6	28	57.1	.75
	7	29	93.1	4.64**
	8	29	34.5	—[a]
F,A	9	28	92.8	4.53**
F,A	10	28	96.4	4.91**
F,B	11	29	86.2	3.90**
	12	29	82.8	3.53**
	13	29	86.2	3.90**
	14	29	55.2	.56
F,B	15	29	72.4	2.41*
F,A	16	29	96.5	5.01**
F,B	17	29	82.8	3.53**
	18	29	100.0	5.39**
	19	29	69.0	2.04

[a] Where direction of agreement opposite to predicted direction, t not calculated.

*Significant at .05 level.

**Significant at .01 level.

(Table cont. on next page)

Form	Original Item Number	n	% Agreement	t
	20	29	55.2	.56
F,B	21	29	100.0	5.39**
F,A	22	29	93.1	4.64**
F,A	23	29	96.5	5.01**
F,B	24	29	93.1	4.64**
	25	29	82.8	3.53**
	26	29	89.6	4.27**
F,A	27	29	86.2	3.90**
F,A	28	29	6.9	–[a]
	29	29	93.1	4.64**
F,B	30	29	69.0	2.04
	31	28	75.0	2.64*
	32	28	96.4	4.91**
F,A	33	29	96.5	5.01**
F,B	34	29	96.5	5.01**
F,B	35	29	96.5	5.01**
F,B	36	29	100.0	5.39**

[a] Where direction of agreement opposite to predicted direction, t not calculated.

*Significant at .05 level.

**Significant at .01 level.

Table 18

Male College Judges Agreement with
Original Scale Category Designations
for Original 36 Realism Scale Items,
Preference Choice Test

Form	Original Item Number	n	% Agreement	t
	1	33	81.8	3.66**
M,A	2	33	93.9	5.05**
	3	33	84.8	4.00**
	4	33	54.5	.52
M,B	5	32	68.8	2.13*
M,B	6	32	62.6	1.43
M,A	7	33	100.0	5.75**
M,A	8	33	81.8	3.66**
M,A	9	33	66.7	1.92
M,B	10	33	84.8	4.00**
	11	32	100.0	5.65**
	12	32	71.9	2.48*
	13	32	90.6	4.59**
M,B	14	32	87.5	4.24**
	15	32	81.3	3.54**
M,B	16	32	90.6	4.59**
	17	32	90.6	4.59**
M,B	18	32	90.6	4.59**
	19	32	68.8	2.13*
M,B	20	32	96.9	5.31**

*Significant at .05 level.

**Significant at .01 level.

(Table cont. on next page)

Form	Original Item Number	n	% Agreement	t
	21	32	59.4	1.06
M,B	22	32	90.6	4.59**
	23	32	71.9	2.48*
M,A	24	32	93.8	4.95**
	25	32	34.4	_[a]
	26	32	93.8	4.84**
	27	32	71.9	2.48*
	28	32	71.9	2.48*
	29	32	65.6	1.76
	30	32	65.6	1.76
	31	32	59.4	1.06
M,A	32	32	87.5	4.24**
M,A	33	32	78.1	3.18**
	34	32	93.8	4.95**
	35	32	90.6	4.59**
	36	32	84.4	3.89**

[a] Where direction of agreement opposite to predicted direction, t not calculated.

*Significant at .05 level.

**Significant at .01 level.

Table 19

Female College Judges Agreement with Original Scale Category Designations for Original 36 Realism Scale Items, Preference Choice Test

Form	Original Item Number	n	% Agreement	t
	1	24	83.3	3.26**
F,A	2	24	95.8	4.49**
	3	24	91.6	4.07**
	4	24	70.8	2.04
	5	24	66.7	1.64
F,B	6	24	54.2	1.39
	7	24	95.8	4.49**
F,A	8	24	95.8	4.49**
	9	24	62.5	1.22
	10	24	95.8	4.49**
	11	24	91.6	4.07**
	12	24	62.5	1.22
F,A	13	24	75.0	2.44*
F,B	14	24	79.2	1.22
	15	23	69.6	1.88
F,A	16	24	83.3	3.26**
F,B	17	23	91.3	3.96**
F,A	18	23	91.3	3.96**
	19	24	66.7	1.64
	20	24	83.3	3.26**

*Significant at .05 level.

**Significant at .01 level.

(Table cont. on next page)

Form	Original Item Number	n	% Agreement	t
	21	24	66.7	1.64
F,B	22	24	95.8	4.49**
	23	24	45.8	-[a]
	24	24	95.8	4.49**
	25	24	37.5	-[a]
	26	24	91.6	4.07**
	27	24	58.3	.81
	28	24	45.8	-[a]
	29	24	75.0	2.44*
	30	24	66.7	1.64
	31	24	62.5	1.22
	32	24	87.5	3.67**
F,A	33	24	58.3	.81
	34	24	87.5	3.67**
F,A	35	24	83.3	3.26**
	36	24	95.8	4.49**

[a] Where direction of agreement opposite to predicted direction, t not calculated.

*Significant at .05 level.

**Significant at .01 level.

Table 20

Male College Judges Agreement with Original Scale Category Designations for Original 36 Action Scale Items, Preference Choice Test

Form	Original Item Number	n	% Agreement	t
M,B	1	38	94.7	5.51**
	2	38	60.5	1.29
M,A	3	38	81.6	3.90**
	4	38	55.3	.65
	5	38	86.8	4.54**
M,A	6	38	84.2	4.22**
	7	38	94.7	5.51**
	8	38	86.8	4.54**
	9	38	65.8	1.95
	10	38	84.2	4.22**
M,A	11	38	92.1	5.19**
	12	38	89.5	4.89**
M,B	13	38	94.7	5.51**
	14	38	100.0	6.17**
	15	38	60.5	1.91
	16	38	97.3	5.83**
M,B	17	38	92.1	5.19**
M,B	18	38	97.3	5.83**
M,A	19	38	89.5	4.89**
	20	38	92.1	5.19**
	21	38	92.1	5.19**

**Significant at .01 level.

(Table cont. on next page)

Form	Original Item Number	n	% Agreement	t
M,A	22	38	89.5	4.87**
	23	38	86.8	4.54**
M,B	24	38	92.1	5.19**
M,B	25	38	94.7	5.51**
M,B	26	38	89.5	4.87**
M,A	27	38	89.5	4.87**
	28	38	76.3	3.24**
M,A	29	38	92.1	5.19**
	30	38	78.9	3.56**
M,B	31	38	89.5	4.87**
M,A	32	38	73.7	2.92**
M,A	33	37	94.6	5.43**
M,A	34	37	91.9	5.10**
M,B	35	37	97.3	5.75**
M,B	36	38	94.7	5.51**

**Significant at .01 level.

Table 21
Female College Judges Agreement with Original Scale Category Designations for Original 36 Action Scale Items, Preference Choice Test[a]

Form	Original Item Number	% Agreement	t
F,B	1	100.0	4.90**
	2	87.5	3.67**
F,A	3	100.0	4.90**
	4	58.3	.81
	5	100.0	4.90**
	6	87.5	3.67**
	7	95.8	4.49**
	8	100.0	4.90**
	9	83.3	3.26**
	10	95.8	4.49**
F,A	11	100.0	4.90**
	12	95.8	4.49**
	13	100.0	4.90**
	14	100.0	4.90**
	15	50.0	_[b]
F,B	16	100.0	4.90**
F,A	17	95.8	4.49**
F,A	18	95.8	4.49**
F,B	19	91.7	4.08**

[a] n = 24.

[b] Where direction of agreement opposite to predicted direction, t not calculated.

** Significant at .01 level.

(Table cont. on next page)

Form	Original Item Number	% Agreement	t
	20	100.0	4.90**
	21	91.7	4.08**
F,B	22	100.0	4.90**
	23	91.7	4.08**
	24	100.0	4.90**
	25	95.8	4.49**
	26	100.0	4.90**
	27	87.5	3.67**
	28	87.5	3.67**
	29	95.8	4.49**
	30	87.5	3.67**
F,A	31	95.8	4.49**
	32	70.8	2.04
	33	100.0	4.90**
	34	95.8	4.49**
	35	95.8	4.49**
F,B	36	91.7	4.08**

**Significant at .01 level.

To gain a little insight into how well the judges fared, realism scale judgments by 20 male Ss taking chemistry were compared with realism scale judgments by 18 male Ss taking drama, using chi square formula in typical 2 x 2 design & correcting for continuity when the expected cell frequency of any cell was equal to or less than 5.

Only 1 item (original item 32, realism scale) revealed a statistically significant difference at the .05 level ($x^2 = 4.16$).

To ascertain the possibility that male & female judgments may have been different, male & female judgments were compared for the 108 items, using chi square formula & typical 2 x 2 design & correcting for continuity when the expected n in any cell was equal to or less than 5.

Only 1 item (original item 36, informative scale) showed a statistically significant difference at the .05 level ($x^2 = 4.01$). Considering that 108 comparisons were made, the probability of at least 1 item showing a significant difference is quite high.

The evidence concerning college judges agreement shows that the Ss were able to agree with each other & E on the plot-outline designations. This suggests that the variants are fairly universal & not dependent on some unique perceptive ability.

PCT Reliability

Reliability (1, p. 94) refers to "the consistency of scores obtained by the same persons on different occasions or with different sets of equivalent items." Both methods -- test-retest & parallel form -- were used to test the reliability of the PCT's male & female A forms.*

Test-retest reliability. Male & female form A's were administered on separate occasions to an independent sample of 81 male & 109 female Ss. Time between administrations varied between 2 & 7 weeks. N of Ss by sex & grade were:

	Grade						College Group	
	7	8	9	10	11	12	I	II
male:	15	10	9	11	12	11	7	--[a]
female:	15	12	18	18	12	15	8	6

[a] 6 additional college males were tested in 2 separate groups.

College Ss were selected from undergraduate journalism & educational psychology classes. JHS & SHS Ss were selected from average English & social studies classes in 2 JH & 2 SH schools in the Greater Minneapolis-St. Paul suburban area.

The correlational design was:

(a) Spearman-rank correlation coefficients were calculated for each male & female group separately (except 2 male college groups with n's of less than 6) on each scale & on total score;

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*Budget limitations prevented the determination of reliability coefficients for male & female form B's.

(b) Pearson product-moment correlation coefficients were calculated for male & female JHS, SHS, & college Ss on each scale & on total score; &

(c) Pearson product-moment correlation coefficients were calculated for all males & all females on each scale & on total score.

Results are summarized in Table 22 on pages 219-220.

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[*] Spearman-rank correlation coefficient (r_s) or rho (73, pp. 202-210) is a useful nonparametric statistic for n's between 6 & 29. The principal E is confident that the data met the ordinal scale assumption needed for employment of the Spearman-rank correlation coefficient. The formula (73, p. 204) is:

$$r_s = 1 - \frac{6 \sum d^2}{n\,(n^2 - 1)}$$

where $\sum d^2$ = sum of the squared rank differences
n = n of pairs of observations in the sample

Siegel (73, pp. 206-210) suggests that a correction term be added to the basic r_s formula if a considerable n of ties are present. Effect of ties is minimal, however (a trial calculation using the correction term lowered r_s by .001). It was felt unnecessary to use the correction term since it is unwieldy. The data don't warrant such precise measurement. Siegel (73, p. 213) notes that the relative efficiency of r_s is about 91% of the Pearson r. Discussing statistical efficiency, Dixon & Massey (23a, p. 264) write:

> The estimates $\overline{X}$, s^2, and r for the mean, variance, and correlation coefficient, respectively, are efficient in the sense that we obtain the maximum amount of information from the sample. More precisely, these estimates have a smaller variance than any other estimates when our observations are from a normal population. A statistic which has a variance smaller than any other estimate of the same population parameter is called an efficient estimate. This is statistical efficiency. The relative efficiency of another estimate can be measured by dividing its variance into the variance of the efficient estimate. This quotient is called the efficiency E of the estimate. The efficiency of all estimates other than efficient estimates will then be less than 1.

The significance of r_s was tested by reference to the table of critical values of r_s in Siegel (73, p. 284).

Product-moment correlation coefficients (26, p. 92) were calculated using the formula:

$$r = \frac{\sum XY - \frac{(\Sigma X)\,(\Sigma Y)}{N}}{\sqrt{\left[\Sigma X^2 - \frac{(\Sigma X)^2}{N}\right]\left[\Sigma Y^2 - \frac{(\Sigma Y)^2}{N}\right]}}$$

This is the formula for calculations from original measurements. Use of the product-moment correlation coefficient (r) is dependent on the assumptions of rectilinearity of relationship between tests; existence of a bivariate normal distribution; & existence of an interval scale. Trial plottings of samples of the data strongly suggested rectilinearity when a correlational matrix was plotted & strongly suggested bivariate normal distribution when $\overline{X}$'s for each distribution were plotted. No test was performed concerning the assumption of existence of an

(cont. on page 221)

Table 22

Test-Retest Reliability Coefficients for Preference Choice Test Scales and Total Test Score

Junior High Females

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
7	15	.52*	15	.73**	15	.62*	15	.80**
8	12	-.12	12	.57*	12	.83**	12	.64*
9	18	.46*	18	.14	18	.49*	18	.52**
Total	45	.50**[a]	45	.44**	45	.62**	45	.76**

Senior High Females

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
10	18	.82**	18	.56**	18	.65**	18	.70**
11	12	.89**	12	.48	12	.41	12	.91**
12	15	.82**	15	.50*	15	.75**	15	.92**
Total	45	.84**	45	.59**	45	.64**	45	.85**

College Females

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
$coll_1$	8	.93**	8	.81*	8	.67	8	.88**
$coll_2$	6	.76	6	.90*	6	.91*	6	.83*
Total	19[b]	.86**	19	.78**	19	.88**	19	.89**
Total	109	.81**	109	.62**	109	.72**	109	.88**

[a] Product-moment correlation used when $n \geq 30$.

[b] Totals do not add up because r_s was not computed for several groups when $n < 6$.

*Significant at .05 level.

** Significant at .01 level.

(Table cont. on next page)

Junior High Males

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
7	15	.53**	15	.75**	15	.12	15	.46*
8	10	.82**	10	-.28	10	-.12	10	.49
9	9	-.08	9	.11	9	.73*	9	-.13
Total	34	.55**[a]	34	.32	34	.19	34	.47**

Senior High Males

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
10	11	.80*	11	.51	11	.81**	11	.88**
11	12	.78**	12	.26	12	.50*	12	.67*
12	11	.96**	11	.88**	11	.85**	11	.97**
Total	34	.84**	34	.64**	34	.74**	34	.87**

College Males

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
coll	7	.97**	7	.71*	7	.62	7	.89*
Total	13[b]	.75**	13	.79**	13	.54	13	.77**
Total	81	.78**	81	.61**	81	.55**	81	.80**

[a] Product-moment correlation used when $n \geq 30$.

[b] Totals do not add up because r_s was not computed for several groups where $n < 6$.

*Significant at .05 level.

**Significant at .01 level.

Table 22 shows an overall r of .88 for females on female form A & an overall r of .80 for males on male form A. Both correlations were significant at the .01 level.

Overall r's on each scale were statistically significant at the .01 level, overall r's being .78 & .81 for males & females on their respective informative scales; .61 & .62 for males & females on their respective realism scales; & .55 & .72 on their respective action scales.

The r's on each scale for JHS, SHS, & college females were all statistically significant at the .01 level, & ranged from .44 to .88.

The r's on the informative scale for JHS, SHS, & college males were all statistically significant at the .01 level. The r's on the realism scale for SHS & college males were statistically significant at the .01 level; & the r on the action scale for SHS males was statistically significant at the .01 level. The r's for JHS males on the realism & action scales, & for college males on the action scale weren't statistically significant. Every r, however, was in the positive direction.

For each group on each scale, the data show 19 of 24 (70%) of the r_s correlation coefficients significant at either the .05 or .01 level for females & 11 of 18 (61%) r_s correlation coefficients significant for males at the .05 or .01 level.

PCT test-retest reliability ccurelation coefficients of .85 for SHS females & .87 for SHS males compare favorably with the .71 test-retest correlation coefficient (15, p. 6) reported for the CPAT's SHS form.

The PCT test-retest reliability correlation coefficient of .76 for JHS females compares favorably with the .70 correlation coefficient (15, p. 10) reported for the CPAT's JHS form. The PCT test-retest reliability correlation coefficient of .47 for JHS males does not compare favorably.

The PCT test-retest reliability correlation coefficients of .77 for college males & .89 for college females are below Squires (75, p. 134) reported test-retest correlation coefficient of .95. Squires' test, however, was administered under more rigid experimental conditions than most paper-&-pencil tests.

PCT Parallel Form Reliability

Male form A & B & female form A & B of the PCT were administered on separate occasions to 120 male & 132 female Ss. The forms were alternated so that approximately half the Ss took the appropriate A form & half took the appropriate B form on 1st administration; & subsequently took the alternate form on the 2nd administration. The time

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(cont. from page 218)
interval scale. Despite dependence on these assumptions the r seemed a better statistic to use due to two factors: with large n, Spearman-rank correlation coefficient (r_s) becomes unwieldly & needs considerable adjustment for ties; the present study isn't considered a terminal one, in the sense that the exact relationship isn't expected to be found, but it is a pioneering study designed to suggest areas for maximal future effort. E was looking for general measurements rather than precise ones. The significance of r was determined by reference to the tabled values in Edwards (26, p. 331).

between administrations varied between 2 & 4 weeks for JHS & SHS Ss. The parallel forms were administered concurrently to 1 group of college Ss; & administered 3 weeks apart to a 2nd group of college Ss. N of Ss by sex & grade were:

	Grade							College Group	
	7	8	9	10	11	11*	12	a	b
male:	15	17	14	15	14	9	12	12	12
female:	15	12	11	10	8	16	11	14	35

*The forms were administered to 2 grade 11 classes.

College Ss were selected from journalism & educational psychology classes. JHS & SHS Ss were selected from average English & social studies classes in 2 suburban JH & SH schools. These were different schools from those used in the test-retest reliability determinations.

The correlational design was identical to that used for the test-retest reliability determinations. Parallel form reliability results are summarized in Table 23 on pages 223-224.

Table 23 shows an overall r of .73 for female forms A & B; & an overall r of .66 for male forms A & B (both correlations significant at the .01 level).

Overall r's on each scale were statistically significant at the .01 level, except for male form A & form B realism scores which were correlated at a very modest .14.

The r's on the information scales for male & female forms A & B were statistically significant at the .01 level for JHS, SHS, & college Ss. The r's on the realism scales for male & female forms A & B were statistically significant at the .01 level for SHS & college Ss. The r's on the action scales for female forms A & B were statistically significant the .01 level for SHS & college Ss. The r's on the action scales for male forms A & B were statistically significant at the .01 level for JHS & college Ss.

Correlation coefficients for the female A & B forms' realism & action scales weren't significant for JHS Ss. Correlation coefficients for the male A & B forms' realism scales for JHS Ss & action scales for SHS Ss weren't statistically significant.

For each group on each scale, the data show 9 of 27 (33%) r_s correlation coefficients significant at either the .05 or .01 level for female forms A & B & 11 of 27 (40.7%) r_s correlation coefficients significant at either the .05 or .01 level for male forms A & B.

Summary note on reliability

Reasonable test-retest (.88 & .80) & modest parallel form (73; .66) reliability coefficients were found for total score.

There was a tendency for reliability to increase as age-education increased (the PCT is probably more reliable at the college level than it is at the SHS level; & it is probably more reliable at the SHS level than it is at the JHS level).

Of the 3 scales, the information scale seems the most reliable. This is probably due to the fact that there are more information scale

Table 23

Parallel Form Reliability Coefficients for Preference Choice Test Scales and Total Test Score

Junior High Females on Female Forms A, B

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
7	15	.55*	15	.39	15	.10	15	.49*
8	12	.60*	12	.10	12	.34	12	.69*
9	11	.24	11	.13	11	-.16	11	.63*
Total	38	.52**[a]	38	.22	38	.16	38	.63**

Senior High Females on Female Forms A, B

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
10	10	.29	10	.30	10	.59*	10	.16
11	8	.25	8	.01	8	.55	8	.36
11	16	.50*	16	.58*	16	-.09	16	.69**
12	11	.58*	11	.15	11	.80**	11	.57*
Total	45	.55**	45	.40**	45	.44**	45	.60**

College Females on Female Forms A, B

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
$coll_1$	14	.50*	14	.33	14	.04	14	.49*
$coll_2$	35	.48**	35	-.04	35	.27	35	.55**
Total	49	.55**	49	.04	49	.17	49	.55**
Total	132	.64**	132	.43**	132	.30**	132	.73**

[a] Product-moment correlation used when $n \geq 30$.

* Significant at .05 level.

** Significant at .01 level.

(Table cont. on next page)

Junior High Males on Male Forms A, B

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
7	15	.13	15	-.01	15	.10	15	.25
8	17	.34	17	.51*	17	.45*	17	.72**
9	14	.39	14	.33	14	.21	14	.59*
Total	46	.35*[a]	46	.22	46	.41**	46	.51**

Senior High Males on Male Forms A, B

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
10	15	.21	15	.24	15	.25	15	.37
11	14	.52*	14	.14	14	.35	14	.75**
11	9	.50	9	.82**	9	.12	9	.62*
12	12	.06	12	.53*	12	.17	12	.48
Total	50	.32*	50	.39**	50	.12	50	.47**

College Males on Male Forms A, B

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
coll_1	12	.74**	12	.74**	12	.67*	12	.75**
coll_2	12	.83**	12	.38	12	.67*	12	.68*
Total	24	.69**	24	.47*	24	.61**	24	.95**
Total	120	.53**	120	.14	120	.37**	120	.66**

[a] Product-moment correlation used when $n \geq 30$.

*Significant at .05 level.

**Significant at .01 level.

items in the 4 test forms. It suggests that the reliability of the test may be improved by addition of more action & realism scale items.

PCT Validation

Validity (1, p. 120) refers to "what the test measures and how well it does so."

PCT validity was determined by comparing scores on the PCT's male & female A forms with scores on the CPAT, the most adequate existing test presumably measuring the same thing -- aesthetic appreciation -- as the PCT.

PCT male form A & female form A were administered to an independent sample of 132 male & 100 female Ss. From 1 to 4 weeks later, the same Ss were given the CPAT. N of Ss by sex & grade were:

	Grades							College Group	
	7	8	8	9	10	11	12	a	b
male:	8	17	15	9	13	--	6	9	16
female:	15	11	14	16	13	16	15	--	21

College Ss were selected from undergraduate journalism, education, & child development classes. JHS & SHS Ss were selected from average English classes at 2 JH & 2 SH suburban high schools.

Spearman-rank correlation coefficients were calculated for each separate group having n of 6 or greater. Pearson product-moment correlation coefficients were calculated for JHS, SHS, & college groups; & for total group. Results are summarized in Table 24 on page 226.

College female form A scores were positively correlated ($r = .36$) with scores on the CPAT's college form at the .05 level of significance.

College male form A scores were positively correlated ($r = .38$) with scores on the CPAT's college form at the .05 level of significance.

Total female form A scores were positively correlated ($r = .35$) with total CPAT scores at the .01 level of significance.

Total male form A scores were positively correlated ($r = .54$) with total CPAT scores at the .01 level of significance.

The latter 2 correlations may have been unduly enhanced by the fact the CPAT has total possible scores of 60, 72, & 84 on its JHS, SHS, & college forms (a college S just had a better chance of obtaining a higher score).

No other correlations were significant, except a r_s of .64 for a college class of 16 males which was significant at the .01 level of significance.

The data show a positive relationship between PCT's male & female form A score & CPAT score. Score for college Ss on the 2 tests are even more definitely related.

Distribution of PCT Scores

The usual assumption underlying a test's construction is that scores on it will be relatively normally distributed. This assumption is essential if the product-moment correlation coefficient is to be

Table 24

Correlation Preference Choice Test Score With Carroll Prose Appreciation Test Score

	Female		Male	
	PCT^{FA} vs CPAT (JHS Form)		PCT^{MA} vs CPAT (JHS Form)	
Grade	n	r_s	n	r_s
7	15	.08	8	-.28
8	11	-.24	17	.53*
8	14	.41	15	.38
9	16	.12	9	.22
Total	56	.20[a]	49	.26
	PCT^{FA} vs CPAT (SHS Form)		PCT^{MA} vs CPAT (SHS Form)	
Grade	n	r_s	n	r_s
10	13	.17	13	.11
11	16	-.05	--	--
12	15	.16	6	.30
Total[b]	44	-.23	22	.22
	PCT^{FA} vs CPAT (College Form)		PCT^{MA} vs CPAT (College Form)	
Grade	n	r_s	n	r_s
$Coll_1$	--	--	9	.11
$Coll_2$	21	.33	16	.64**
Total	32	.36*	29	.38*
Total	132	.35**	100	.54**

[a] Product-moment correlation coefficient used when $n \geq 30$.

[b] Totals are not additive since r_s was not computed for several groups with $n < 6$.

*Significant at .05 level.

**Significant at .01 level.

used for ascertaining reliability & validity.

Distribution of scores on PCT male form A are represented in Fig. 10 on page 228. Distribution of scoreson PCT female form A is represented in Fig. 11 on page 228. Scores are based on the first administration of the PCT to Ss during the reliability, validity, & supplemental measurement phases of the study. The n of Ss by grade were:

	7	8	9	10	11	12	College	Total
Male Ss on Male Form A:	57	77	21	69	42	34	122	422
Female Ss on Female Form A:	30	52	20	80	41	60	195	478

The 2 graphs suggest that scores on the PCT are primarily normally distributed.

Summary

A PCT with 2 forms for male Ss & 2 forms for female Ss was developed to measure 3 variants of preference choice: informative..noninformative; action...nonaction; realism...unrealism.

An original item pool of 108 pairs of story plot-outlines was developed having 36 pairs of plot-outlines per scale. Story plot-outlines were matched on readability by way of standard readability formulae; & were matched on story plot & type.

The scales were administered to a pretest sample of 1,052 JHS & SHS Ss. Items for the final forms were selected by the method of correlation with total score: 27 items were chosen for male form A (all correlated with total score at the .001 level of significance); 28 items were chosen for male form B (27 items correlated with total score at the .001 level, 1 correlated at .05 level); 23 items were chosen for female form A (all correlated with total score at the .001 level of significance); 22 items were chosen for female form B (all correlated with total score at the .001 level).

The "item difficulty" level was determined for all 108 original items by calculating the % of Ss who "passed" the item. Average "item difficulty" level was 38.9% for male form A, 37.1% for male form B, 43.5% for female form A, & 40.2% for female form B.

Original plot-outline designations (which was the action and which was the nonaction plot-outline?) were compared against the judgments of 180 college Ss: realism, 24 females, 33 males; information, 29 females, 32 males; action, 24 females, 38 males. Average %s of agreement were: 88.0% for female form A & 88.7% for female form B, 86.1% for male form A & 85.1% for male form B.

The reliabilities of the PCT male & female A forms were determined by 2 standard methods: comparison of test scores on the male or female A forms at 2 periods in time; & comparison of test score on male form A with score on male form B & score on female form A with score on female form B.

Male & female form A's were administered on separate occasions to 81 JHS, SHS, & college males & 109 JHS, SHS, & college females. Overall, test-retest reliability coefficients were .80 for male form A & .88 for female form A.

Male form A & male form B were administered on separate occassions to 120 JHS, SHS, & college males. Female form A & female form

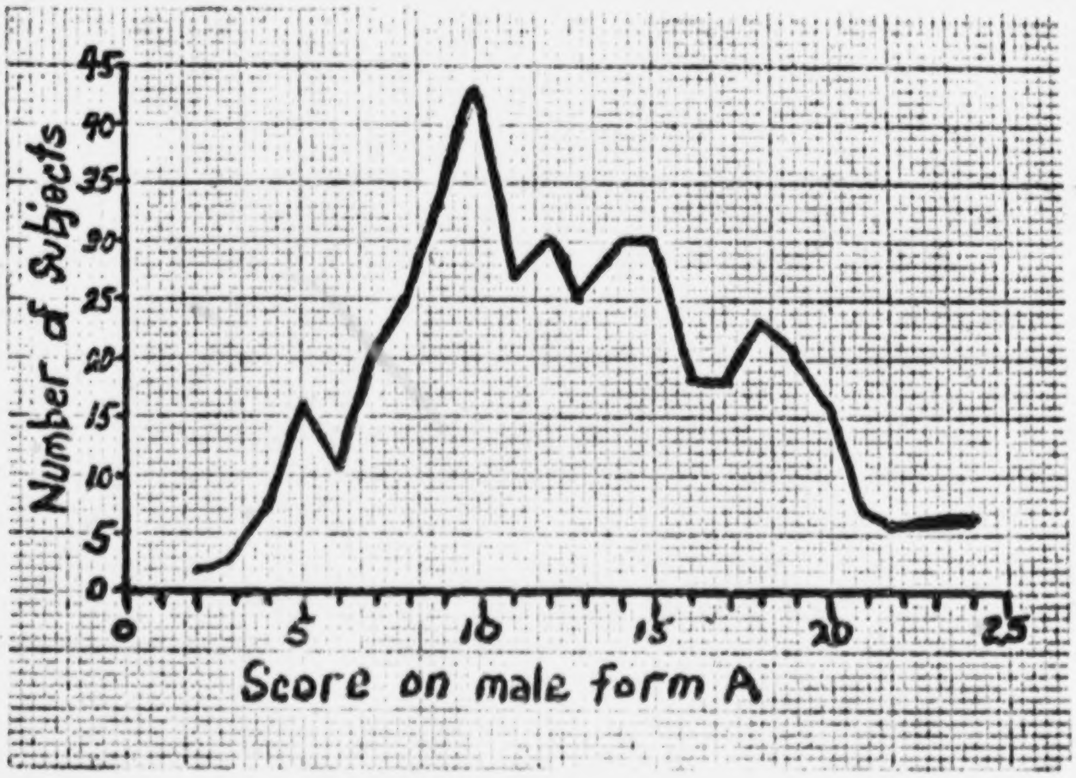

Fig. 10 Distribution of male scores on male form A of the Preference Choice Test. Based on n, 422.

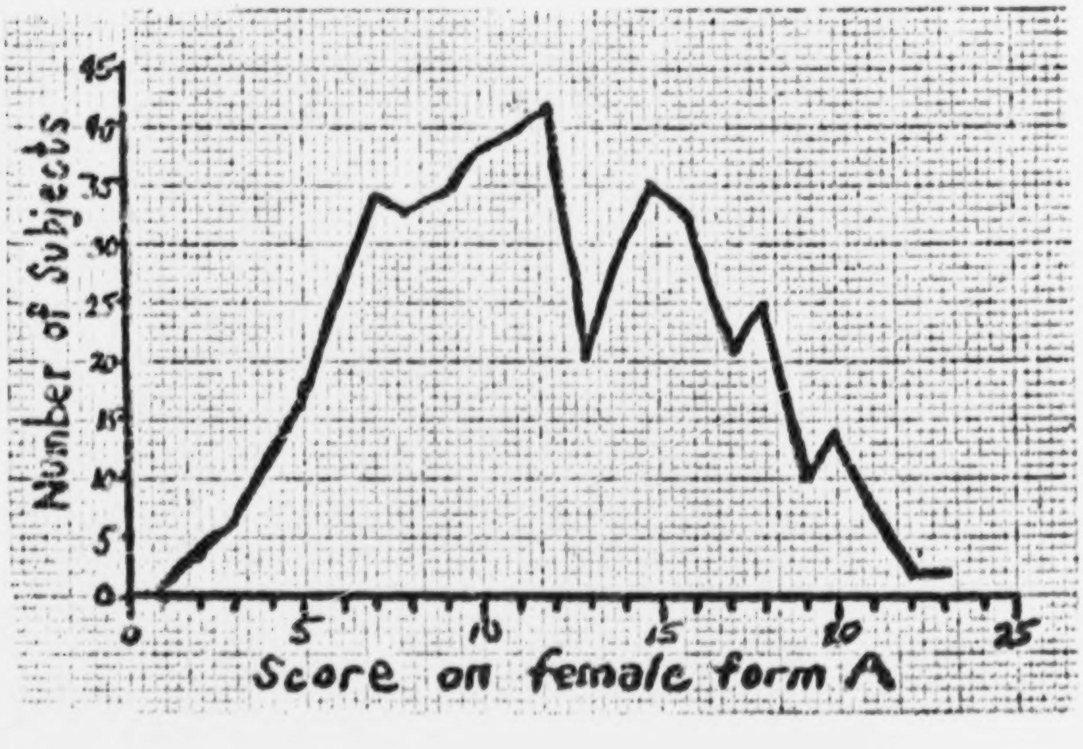

Fig. 11 Distribution of female scores on female form A of the Preference Choice Test. Based on n, 478.

B were administered on separate occasions to 132 female JHS, SHS, & college females. Overall parallel form reliability coefficients were .66 for male forms A & B & .73 for female forms A & B.

PCT male form A & female form A were validated by comparison with performance on the CPAT. PCT A forms & the CPAT were administered to 132 JHS, SHS & college males, & 100 JHS,SHS & college females. Correlation coefficient for comparison of scores on male form A & the CPAT was .54 & correlation coefficient for comparison of scores on female form A & the CPAT was .35.

Graphic representation of male form A & female form A scores for all Ss taking the PCT for the 1st time showed that the scores were approximately normally distributed.

VI

SUPPLEMENTARY INVESTIGATIONS

The 5 major phases of the study were: (1) review of the literature (determination of what other Es had said & found concerning preference choice); (2) interview, questionnaire & TAS administration (determination of how representative Ss perceived tv drama); (3) development of a content analytic model (determination of how tv drama content could be measured); (4) development of preference choice theory (determination of a basis to guide empirical research concerning tv drama); & (5) development of a test to measure preference choice (determination of a basis for the measurement of individual differences).

A n of salient questions remained unanswered. These were examined by a series of supplemental studies. These questions & supplemental studies were:

1) Would PCT scores correlate with some independent measure directly related to tv drama? A tentative answer was sought by comparison of PCT score with score on the independently constructed IPT (see pages 230-316).

2) Is there a general "cultural man" (an intellectually cultured person) & would PCT score correlate with some independent measure presumably tapping this general "cultural man" concept? A tentative answer was sought by comparison of PCT score with score on the independently constructed MUI (see pages 312, 317-321).

3) Would PCT score correlate with an independent measure of the variants supposedly measured by the PCT? A tentative answer was sought by comparison of PCT informative, action, & realism variant scale scores with score on relatively similar scales on the Inventory of Satisfactions Found in Reading Fiction (see pages 317, 322-323).

4) What is the relationship between PCT score & intelligence, scholastic aptitude, or reasoning test score; reading comprehension, ability, or vocabulary test score; & overall school grade or English grade? Tentative answers were sought by comparison of PCT score with appropriate test scores stored on the student's permanent file.

5) How valid is the general preference choice theory postulate of a linear relationship between preference choice level & education? This general postulate, & other relationship possibilities, were examined by graphic inspection (comparison of the "percentage passing" each item at each grade level) & statistical analysis (t test, F test, epsilon-square test comparison) of the data.

Improvised Programs Test (IPT)

Rationale for use of IPT. It seemed that a comparison between PCT score & score on some instrument directly related to tv drama should be conducted. Since there was no such test available, it was necessary to construct one.

This was done with many reservations. There would be no time to check the reliability of such an improvised test or to validate it against some other independent criterion before comparing its scores with PCT scores. However, the value of commencing ground work on such an instrument outweighed the limitations.

The PCT purportly measures some variant between viewer & tv drama which is presumably related to a S's level of appreciation (the perceived amount of information, realism, or action in a tv drama). If the PCT has any meaning at all, these same variants should be operant when a viewer watches an actual tv drama.

If actual tv programs were used in the construction of a test, it would be outdated next season. If program types (stories about juvenile delinquents) could be substituted for actual programs, the problem of rapid obsolescence might be overcome; but such a substitution would mean comparison of the PCT against another indirect criterion. As a compromise, it was decided to use 46 actual tv programs & 24 program types in the first pretesting of the IPT. A copy of the original IPT is in Fig.12 on pages 232-256.

The original 46 actual story-line programs were chosen as follows: (a) to maximize the possibility that the Ss would have seen the program, only the more popular programs were considered; (b) to maximize the possibility that an ordinal scale might be obtained, programs appearing to be very high & very low on the variants were the first to be included (Combat appeared high on action; Divorce Court appeared high on information)[a]; & (c) to insure that an adequate range of programs would be covered by the test, an attempt was made to include as many types of programs as possible.

The original 24 program types were chosen as follows: (a) a list of program types was compiled by editing story plot description in 4 randomly selected TV Guide (62) weekly listings[b] ; & (b) the list was concluded (at 24 program types) after editing of an entire week's listings failed to yield a single new program type.

The idea was to have Ss rate these actual programs & program types as to the amount of the variant (information, realism, action) the S perceived the actual program or program type to have. This was to be done regardless of the S's own likes-dislikes.

A 5-point Thurstone equal-appearing interval scaling technique (27) was employed. One group of JHS Ss were asked to rank actual programs & another group, program types, on 4 scales (informative...noninformative; realistic...unrealistic; nonaction ...action; unpredictable...predictable). They were asked also to indicate the % of adults (Freidson's adult discount concept) they believed composed the audience for the actual programs & program types; to indicate their likes-dislikes, & to indicate, in the case of actual programs, whether they had ever seen the program or not.[c] The same SHS & college Ss rated both actual programs & program types.

---

[a] Interview & questionnaire data helped point out programs that might possibly be perceived by a majority of JHS or SHS Ss as informative, realistic, or action-oriented.

[b] The list was an extension of the list used for writing PCT plot-outlines.

[c] It was not known at the time of IPT pretesting that only 3 of the scales could be practically developed for comparison with the PCT during the study.

Fig. 12 Sample of pretest Improvised Programs Test items

Name: ________ ________________________
(first) (middle) (last)

. . . .

DO NOT OPEN BOOKLET

Instructions

In a moment, we will ask you to turn to page one of this questionnaire.

As you fill out each page of the questionnaire, DO NOT UNDER ANY CIRCUMSTANCES turn to the following page until you have completed all of the items on the page that you are working on.

When you have completed a page, turn to the following page, but DO NOT UNDER ANY CIRCUMSTANCES turn back to a page that you have already completed.

DO NOT OPEN BOOKLET

Be sure to read the
instructions at the
top of each page.

DO NOT TURN PAGE

In the following pages we will ask you to rate television programs according to certain instructions. Read the instructions at the top of each page carefully because they change with each page.

SAMPLE ITEMS

Suppose you were asked to rate television programs regarding their pace -- that is, the speed at which the story moves along. A very slow-paced story would not seem to be going anywhere, whereas a very fast-paced story would seem to be rushing along before one could hardly think about it.

In the following examples, you are to indicate how fast or slow-paced you think a television program is by placing an "X" on the five-place scale ranging from VERY SLOW PACE to VERY QUICK PACE.

Suppose you think the program is very slow-paced, then you would place an "X" in the space to the far left...

PACE

VERY SLOW VERY QUICK

X :__:__:__:__

Now, suppose you think the program is very fast-paced, then you would place an "X" in the space to the far right...

PACE

VERY SLOW VERY QUICK

__:__:__:__:X

If you think the program is neither fast nor slow-paced, then you would place an "X" in the middle space...

PACE

VERY SLOW VERY QUICK

__:__:X :__:__

Suppose, however, you think the program is just a little slow-paced, then you would place an "X" in the second space on the left...

PACE

VERY SLOW VERY QUICK

__:X :__:__:__

And if you think the program was just a little fast-paced, then you place an "X" in the fourth space, toward the right...

PACE

VERY SLOW VERY QUICK

__:__:__:X :__

Now, go ahead and try rating the following four television programs as to their pace. Don't worry if you haven't seen a particular television program, just rate it according to how slow or fast-paced you think it might be.

PACE

VERY SLOW VERY QUICK

1 Voyage to the Bottom of the Sea __:__:__:__:__

2 Ozzie and Harriet __:__:__:__:__

3 Ensign O'Toole __:__:__:__:__

4 Kentucky Jones __:__:__:__:__

DO NOT TURN PAGE UNTIL
YOU HAVE BEEN INSTRUCTED
TO START THE QUESTIONNAIRE

DO NOT TURN PAGE

INSTRUCTIONS

As you know, some television programs appeal to children, and some appeal to adults. Other programs appeal to both children and adults. For each program below, we want you to estimate the PERCENTAGE of its audience that is composed of ADULTS. Each space represents 20% of the total audience. As you come to each program, indicate what proportion of its audience you think is composed of adults by placing an "X" in one of the five spaces (:_X_:). In making your decision, DISREGARD whether you personally like or dislike the program. Estimate the proportion of adults for each program whether you have seen the program or not.

	PERCENTAGE OF ADULTS 20 40 60 80 100		PERCENTAGE OF ADULTS 20 40 60 80 100
1 Father Knows Best	_:_:_:_:_	24 Jonny Quest	_:_:_:_:_
2 Defenders	_:_:_:_:_	25 Combat!	_:_:_:_:_
3 Beverly Hillbillies	_:_:_:_:_	26 Superman	_:_:_:_:_
4 Harbor Command	_:_:_:_:_	27 Dr. Kildare	_:_:_:_:_
5 12 O'Clock High	_:_:_:_:_	28 Sky King	_:_:_:_:_
6 Death Valley Days	_:_:_:_:_	29 Ben Casey	_:_:_:_:_
7 Rifleman	_:_:_:_:_	30 Daniel Boone	_:_:_:_:_
8 Alfred Hitchcock	_:_:_:_:_	31 Rogues	_:_:_:_:_
9 Doctors/Nurses	_:_:_:_:_	32 Fugitive	_:_:_:_:_
10 Burke's Law	_:_:_:_:_	33 Whirlybirds	_:_:_:_:_
11 Gunsmoke	_:_:_:_:_	34 Peyton Place	_:_:_:_:_
12 Flipper	_:_:_:_:_	35 Flintstones	_:_:_:_:_
13 Reporter	_:_:_:_:_	36 Munsters	_:_:_:_:_
14 Slattery's People	_:_:_:_:_	37 Mr. Magoo	_:_:_:_:_
15 McHale's Navy	_:_:_:_:_	38 Virginian	_:_:_:_:_
16 Leave It to Beaver	_:_:_:_:_	39 Divorce Court	_:_:_:_:_
17 Thriller	_:_:_:_:_	40 Wagon Train	_:_:_:_:_
18 Sea Hunt	_:_:_:_:_	41 Patty Duke	_:_:_:_:_
19 Maverick	_:_:_:_:_	42 Outer Limits	_:_:_:_:_
20 Studio 4	_:_:_:_:_	43 Bonanza	_:_:_:_:_
21 87th Precinct	_:_:_:_:_	44 Dobie Gillis	_:_:_:_:_
22 Man From UNCLE.	_:_:_:_:_	45 Ripcord	_:_:_:_:_
23 Perry Mason	_:_:_:_:_	46 Bullwinkle	_:_:_:_:_

CHECK to see that you have rated all the programs. THEN turn to next page.

DO NOT TURN PAGE

INSTRUCTIONS

Sometimes when we are watching a television program we begin to feel we know what is about to happen. That is, we feel we can almost predict what is coming. We want you to rate the following television programs according to how predictable they are to you or to people like you. In deciding where you would place a program along this scale, DISREGARD whether you personally like or dislike the program. If you have never seen the program, rate it according to how predictable you think it might be.

Rate each program on the five-place scale ranging from NOT PREDICTABLE to VERY PREDICTABLE by placing an "X" in ONE of the five spaces (:_X_:).

PREDICTABLE
NOT — VERY

1 McHale's Navy ___:___:___:___:___
2 Virginian ___:___:___:___:___
3 Death Valley Days ___:___:___:___:___
4 Father Knows Best ___:___:___:___:___
5 Studio 4 ___:___:___:___:___
6 12 O'Clock High ___:___:___:___:___
7 Rogues ___:___:___:___:___
8 Dobie Gillis ___:___:___:___:___
9 Burke's Law ___:___:___:___:___
10 Divorce Court ___:___:___:___:___
11 Ripcord ___:___:___:___:___
12 Flintstones ___:___:___:___:___
13 Dr. Kildare ___:___:___:___:___
14 Sky King ___:___:___:___:___
15 Maverick ___:___:___:___:___
16 Beverly Hillbillies ___:___:___:___:___
17 Thriller ___:___:___:___:___
18 Mr. Magoo ___:___:___:___:___
19 Harbor Command ___:___:___:___:___
20 Man From U.N.C.L.E. ___:___:___:___:___
21 Alfred Hitchcock ___:___:___:___:___
22 Gunsmoke ___:___:___:___:___
23 Patty Duke ___:___:___:___:___

PREDICTABLE
NOT — VER

24. Leave It To Beaver ___:___:___:___:___
25 Flipper ___:___:___:___:___
26 Outer Limits ___:___:___:___:___
27 87th Precinct ___:___:___:___:___
28 Defenders ___:___:___:___:___
29 Bullwinkle ___:___:___:___:___
30 Rifleman ___:___:___:___:___
31 Sea Hunt ___:___:___:___:___
32 Fugitive ___:___:___:___:___
33 Reporter ___:___:___:___:___
34 Munsters ___:___:___:___:___
35 Whirlybirds ___:___:___:___:___
36 Peyton Place ___:___:___:___:___
37 Daniel Boone ___:___:___:___:___
38 Jonny Quest ___:___:___:___:___
39 Doctors/Nurses ___:___:___:___:___
40 Combat! ___:___:___:___:___
41 Wagon Train ___:___:___:___:___
42 Slattery's People ___:___:___:___:___
43 Superman ___:___:___:___:___
44 Perry Mason ___:___:___:___:___
45 Bonanza ___:___:___:___:___
46 Ben Casey ___:___:___:___:___

CHECK to see that you have rated all the programs. THEN turn to the next page.

DO NOT TURN PAGE

INSTRUCTIONS

The story and characters of a television program may or may not be realistic or true to life. We want you to rate the following television programs according to how realistic they are to you or to people like you. In deciding how realistic a program is to you, you should DISREGARD whether you personally like or dislike that particular program. If you have never seen the program, rate it according to how realistic you think it might be.

Rate each program on the five-place scale ranging from NOT REALISTIC to VERY REALISTIC by placing an "X" in ONE of the five spaces (

REALISTIC
NOT VERY

1 Thriller __:__:__:__:__
2 Wagon Train __:__:__:__:__
3 Virginian __:__:__:__:__
4 Outer Limits __:__:__:__:__
5 Man From U.N.C.L.E. __:__:__:__:__
6 Jonny Quest __:__:__:__:__
7 Sea Hunt __:__:__:__:__
8 Ripcord __:__:__:__:__
9 Rifleman __:__:__:__:__
10 Daniel Boone __:__:__:__:__
11 Whirlybirds __:__:__:__:__
12 Superman __:__:__:__:__
13 Reporter __:__:__:__:__
14 Combat! __:__:__:__:__
15 Sky King __:__:__:__:__
16 Bonanza __:__:__:__:__
17 Maverick __:__:__:__:__
18 Leave It to Beaver __:__:__:__:__
19 Dobie Gillis __:__:__:__:__
20 Mr. Magoo __:__:__:__:__
21 Rogues __:__:__:__:__
22 Flipper __:__:__:__:__
23 Fugitive __:__:__:__:__

REALIS
NOT VERY

24 12 O'Clock High __:__:__:__:__
25 Perry Mason __:__:__:__:__
26 Ben Casey __:__:__:__:__
27 Burke's Law __:__:__:__:__
28 Defenders __:__:__:__:__
29 Alfred Hitchcock __:__:__:__:__
30 Flintstones __:__:__:__:__
31 Harbor Command __:__:__:__:__
32 Dr. Kildare __:__:__:__:__
33 Bullwinkle __:__:__:__:__
34 Patty Duke __:__:__:__:__
35 Slattery's People __:__:__:__:__
36 Death Valley Days __:__:__:__:__
37 Doctors/Nurses __:__:__:__:__
38 Divorce Court __:__:__:__:__
39 Munsters __:__:__:__:__
40 Father Knows Best __:__:__:__:__
41 Studio 4 __:__:__:__:__
42 Peyton Place __:__:__:__:__
43 Gunsmoke __:__:__:__:__
44 87th Precinct __:__:__:__:__
45 McHale's Navy __:__:__:__:__
46 Beverly Hillbillies __:__:__:__:__

CHECK to see that you have rated all the programs. THEN turn to the next page.

DO NOT TURN PAGE

INSTRUCTIONS

Many times we watch television programs for relaxation. Often, however, when we are relaxing we find we are also being informed. We want you to rate the following television programs according to how informative they are to you or to people like you. In deciding how informative a program is to you, you should DISREGARD whether you personally like or dislike that particular program. If you have never seen the program, rate it according to how informative you think it might be.

Rate each program on the five-place scale ranging from NOT INFORMATIVE to VERY INFORMATIVE by placing an "X" in ONE of the five spaces (: X :).

INFORMATIVE
NOT VERY

1 Mr. Magoo __:__:__:__:__
2 Studio 4 __:__:__:__:__
3 Flipper __:__:__:__:__
4 Alfred Hitchcock __:__:__:__:__
5 Death Valley Days __:__:__:__:__
6 Defenders __:__:__:__:__
7 Outer Limits __:__:__:__:__
8 Virginian __:__:__:__:__
9 Ben Casey __:__:__:__:__
10 Divorce Court __:__:__:__:__
11 McHale's Navy __:__:__:__:__
12 Perry Mason __:__:__:__:__
13 Beverly Hillbillies __:__:__:__:__
14 Dobie Gillis __:__:__:__:__
15 Combat! __:__:__:__:__
16 Sky King __:__:__:__:__
17 Reporter __:__:__:__:__
18 Wagon Train __:__:__:__:__
19 Doctors/Nurses __:__:__:__:__
20 Daniel Boone __:__:__:__:__
21 Father Knows Best __:__:__:__:__
22 87th Precinct __:__:__:__:__
23 Rifleman __:__:__:__:__

INFORMATIVE
NOT VERY

24 Burke's Law __:__:__:__:__
25 Patty Duke __:__:__:__:__
26 Harbor Command __:__:__:__:__
27 Thriller __:__:__:__:__
28 12 O'Clock High __:__:__:__:__
29 Dr. Kildare __:__:__:__:__
30 Maverick __:__:__:__:__
31 Bullwinkle __:__:__:__:__
32 Whirlybirds __:__:__:__:__
33 Gunsmoke __:__:__:__:__
34 Man From UNCLE __:__:__:__:__
35 Slattery's People __:__:__:__:__
36 Munsters __:__:__:__:__
37 Fugitive __:__:__:__:__
38 Ripcord __:__:__:__:__
39 Leave It To Beaver __:__:__:__:__
40 Jonny Quest __:__:__:__:__
41 Superman __:__:__:__:__
42 Bonanza __:__:__:__:__
43 Peyton Place __:__:__:__:__
44 Flintstones __:__:__:__:__
45 Sea Hunt __:__:__:__:__
46 Rogues __:__:__:__:__

CHECK to see that you have rated all the programs. THEN turn to the next page.

DO NOT TURN PAGE

INSTRUCTIONS

Some television programs have a great deal of physical action, whereas other television programs have very little physical action. In this group of programs there is usually more talking and less doing. We want you to rate the following programs according to how much action you think each program has. In deciding how much action a program may have, you should DISREGARD whether you personally like or dislike that particular program. If you have never seen the program, rate it according to how much action you think it might have.

Rate each program on the five-place scale ranging from VERY LITTLE ACTION to ALMOST ALL ACTION by placing an "X" in ONE of the five spaces (:_X_:).

ACTION
VERY LITTLE — ALMOST ALL

1 Fugitive __:__:__:__:__
2 Munsters __:__:__:__:__
3 Leave It To Beaver __:__:__:__:__
4 Divorce Court __:__:__:__:__
5 Jonny Quest __:__:__:__:__
6 Rifleman __:__:__:__:__
7 Defenders __:__:__:__:__
8 Burke's Law __:__:__:__:__
9 Dobie Gillis __:__:__:__:__
10 Dr. Kildare __:__:__:__:__
11 Bonanza __:__:__:__:__
12 Ripcord __:__:__:__:__
13 87th Precinct __:__:__:__:__
14 Patty Duke __:__:__:__:__
15 Outer Limits __:__:__:__:__
16 Daniel Boone __:__:__:__:__
17 Mr. Magoo __:__:__:__:__
18 Perry Mason __:__:__:__:__
19 Maverick __:__:__:__:__
20 Virginian __:__:__:__:__
21 Harbor Command __:__:__:__:__
22 Man From U.N.C.L.E. __:__:__:__:__
23 Thriller __:__:__:__:__

ACTION
VERY LITTLE — ALMOST ALL

24 Peyton Place __:__:__:__:__
25 Sky King __:__:__:__:__
26 Father Knows Best __:__:__:__:__
27 Reporter __:__:__:__:__
28 Ben Casey __:__:__:__:__
29 Beverly Hillbillies __:__:__:__:__
30 McHale's Navy __:__:__:__:__
31 Death Valley Days __:__:__:__:__
32 Rogues __:__:__:__:__
33 Bullwinkle __:__:__:__:__
34 Whirlybirds __:__:__:__:__
35 Alfred Hitchcock __:__:__:__:__
36 Gunsmoke __:__:__:__:__
37 Studio 4 __:__:__:__:__
38 Sea Hunt __:__:__:__:__
39 12 O'Clock High __:__:__:__:__
40 Flintstones __:__:__:__:__
41 Combat! __:__:__:__:__
42 Doctors/Nurses __:__:__:__:__
43 Slattery's People __:__:__:__:__
44 Flipper __:__:__:__:__
45 Wagon Train __:__:__:__:__
46 Superman __:__:__:__:__

CHECK to see that you have rated all the programs. THEN turn to the next page.

DO NOT TURN PAGE

INSTRUCTIONS

Now, we want you to indicate how much you DISLIKE TO WATCH or LIKE TO WATCH the following television programs. As you come to each program, rate it on the five-place scale ranging from DISLIKE TO WATCH to LIKE TO WATCH by placing an "X" in ONE of the five spaces (: X :). If you have not seen the program, rate it according to how much you think you would like to watch it.

		TO WATCH			TO WATCH
		DIS-LIKE LIKE			DIS-LIKE LIKE
1	Flipper	__:__:__:__:__	24	Dr. Kildare	__:__:__:__:__
2	Father Knows Best	__:__:__:__:__	25	Fugitive	__:__:__:__:__
3	Gunsmoke	__:__:__:__:__	26	Studio 4	__:__:__:__:__
4	Harbor Command	__:__:__:__:__	27	Burke's Law	__:__:__:__:__
5	Slattery's People	__:__:__:__:__	28	Perry Mason	__:__:__:__:__
6	Reporter	__:__:__:__:__	29	87th Precinct	__:__:__:__:__
7	Flintstones	__:__:__:__:__	30	Daniel Boone	__:__:__:__:__
8	Patty Duke	__:__:__:__:__	31	Dobie Gillis	__:__:__:__:__
9	Defenders	__:__:__:__:__	32	Munsters	__:__:__:__:__
10	Rifleman	__:__:__:__:__	33	Sea Hunt	__:__:__:__:__
11	Superman	__:__:__:__:__	34	Sky King	__:__:__:__:__
12	Mr. Magoo	__:__:__:__:__	35	Rogues	__:__:__:__:__
13	Alfred Hitchcock	__:__:__:__:__	36	Ben Casey	__:__:__:__:__
14	Outer Limits	__:__:__:__:__	37	Wagon Train	__:__:__:__:__
15	Divorce Court	__:__:__:__:__	38	Thriller	__:__:__:__:__
16	Beverly Hillbillies	__:__:__:__:__	39	Ripcord	__:__:__:__:__
17	Maverick	__:__:__:__:__	40	Virginian	__:__:__:__:__
18	Bullwinkle	__:__:__:__:__	41	12 O'Clock High	__:__:__:__:__
19	Whirlybirds	__:__:__:__:__	42	McHale's Navy	__:__:__:__:__
20	Leave It To Beaver	__:__:__:__:__	43	Man From UNCLE	__:__:__:__:__
21	Death Valley Days	__:__:__:__:__	44	Bonanza	__:__:__:__:__
22	Jonny Quest	__:__:__:__:__	45	Doctors/Nurses	__:__:__:__:__
23	Combat!	__:__:__:__:__	46	Peyton Place	__:__:__:__:__

CHECK to see that you have rated all the programs. THEN turn to the next page.

DO NOT TURN PAGE

INSTRUCTIONS

Indicate by placing an "X" in the appropriate space whether you HAVE SEEN or HAVE NOT SEEN the following television programs.

	SEEN NOT SEEN	HAVE SEEN		HAVE NOT SEEN	HAVE SEEN
1 Thriller			24 Fugitive		
2 Munsters			25 Studio 4		
3 Death Valley Days			26 McHale's Navy		
4 Defenders			27 Rogues		
5 Harbor Command			28 Superman		
6 Wagon Train			29 Ripcord		
7 Bonanza			30 Outer Limits		
8 Flipper			31 Peyton Place		
9 Reporter			32 Slattery's People		
10 Father Knows Best			33 Mr. Magoo		
11 Sea Hunt			34 Bullwinkle		
12 Patty Duke			35 Perry Mason		
13 Alfred Hitchcock			36 Rifleman		
14 Dobie Gillis			37 Burke's Law		
15 Sky King			38 Whirlybirds		
16 Daniel Boone			39 87th Precinct		
17 Gunsmoke			40 Leave It To Beaver		
18 Dr. Kildare			41 Combat!		
19 Maverick			42 Man From U.N.C.L.E.		
20 Virginian			43 Ben Casey		
21 12 O'Clock High			44 Doctors/Nurses		
22 Beverly Hillbillies			45 Jonny Quest		
23 Divorce Court			46 Flintstones		

CHECK to see that you have rated all the programs. THEN turn to the next page.

INSTRUCTIONS.

Now, we have a few simple questions that we would like you to answer by placing an "X" in the appropriate place, or by writing in a few words.

1. Your age: _____

2. Sex: Male _____ Female _____

3. I am ___ single
___ married

4. Year in University: _____ Freshman
_____ Sophomore
_____ Junior
_____ Senior
_____ Graduate

5. Major: ___________________________

Minor: ___________________________

6. Present living accommodations:
___ dorm (University or fraternity or sorority dwellings)
___ apartment
___ house
___ other (specify) _____________

7. Do you have regular access to a television set? ___ Yes
___ No

8. About how many hours do you watch television during an _average_ weekend - that is, on Saturday and Sunday?

___ none at all
___ up to 1 hour
___ up to 2 hours
___ up to 3 hours
___ up to 4 hours
___ up to 5 hours
___ up to 6 hours
___ up to 7 hours
___ up to 8 hours
___ up to 9 hours
___ 10 hours or more

9. About how many hours do you watch television during an _average_ weekday evening - that is, after 6 p.m.?

___ none at all
___ up to $\frac{1}{2}$ hour
___ up to 1 hour
___ up to $1\frac{1}{2}$ hours
___ up to 2 hours
___ up to $2\frac{1}{2}$ hours
___ up to 3 hours
___ up to $3\frac{1}{2}$ hours
___ up to 4 hours
___ up to $4\frac{1}{2}$ hours
___ 5 hours or more

DATE: ____________________

Name: ______________________________
(first) (middle) (last)

. . . .

DO NOT OPEN BOOKLET

Instructions

In a moment, we will ask you to turn to page one of this questionnaire.

As you fill out each page of the questionnaire, DO NOT UNDER ANY CIRCUMSTANCES turn to the following page until you have completed all of the items on the page that you are working on.

When you have completed a page, turn to the following page, but DO NOT UNDER ANY CIRCUMSTANCES turn back to a page that you have already completed.

DO NOT OPEN BOOKLET

Be sure to read the
instructions at the
top of each page.

In the following pages we will ask you to rate types of television programs according to certain instructions. Read the instructions at the top of each page carefully because they change with each page.

SAMPLE ITEMS

Suppose you were asked to rate types of television programs regarding their pace -- that is, the speed at which the story moves along. A very slow-paced story would not seem to be going anywhere, whereas a very fast-paced story would seem to be rushing along before one could hardly think about it.

In the following examples, you are to indicate how fast or slow-paced you think certain types of television programs are by placing an "X" on the five place scale ranging from VERY SLOW PACE to VERY QUICK PACE.

Suppose you think the type of program is very slow-paced, then you would place an "X" in the space to the far left...

PACE

VERY SLOW VERY QUICK

_X_:___:___:___:___

Now, suppose you think the type of program is very fast-paced, then you place an "X" in the space to the far right...

PACE

VERY SLOW VERY QUICK

___:___:___:___:_X_

If you think the type of program is neither fast nor slow-paced, then you would place an "X" in the middle space...

PACE

VERY SLOW VERY QUICK

___:___:_X_:___:___

Suppose, however, you think the type of program is just a little slow-paced, then you would place an "X" in the second space on the left...

PACE

VERY SLOW   VERY QUICK

___:_X_:___:___:___

And if you think the type of program is just a little fast-paced, then you would place an "X" in the fourth space, toward the right...

PACE

VERY SLOW   VERY QUICK

___:___:___:_X_:___

Now, go ahead and try rating the following four types of television programs as to their pace.

We realize that stories about private detectives are not all the same. But, generally speaking, there are similarities between stories concerning private detectives. In other words, there is a general or typical private detective story. It is this general or typical story that we want you to rate.

PACE

VERY SLOW   VERY QUICK

1 stories about private detectives ___:___:___:___:___

2 stories about the American Revolution ___:___:___:___:___

3 cartoons ___:___:___:___:___

4 stories about jungle safaris ___:___:___:___:___

DO NOT TURN PAGE UNTIL
YOU HAVE BEEN INSTRUCTED
TO START THE QUESTIONNAIRE

INSTRUCTIONS

As you know, some types of television programs appeal to children, and some appeal to adults. Other types of programs appeal to both children and adults. For each type of program below, we want you to estimate the PERCENTAGE of its audience that is composed of ADULTS. Each space represents 20% of the total audience. In making your decision, DISREGARD whether you personally like or dislike that particular type of program.
Indicate what percentage of each type of program's audience is composed of adults by placing an "X" in ONE of the five spaces (:X:).

PERCENTAGE
OF ADULTS
20% 40% 60% 80% 100%

1 Civil War stories __:__:__:__:__

2 musicals __:__:__:__:__

3 gangster stories __:__:__:__:__

4 prison stories __:__:__:__:__

5 mystery stories __:__:__:__:__

6 World War II stories __:__:__:__:__

7 spectaculars __:__:__:__:__

8 spy stories __:__:__:__:__

9 biographies of famous people __:__:__:__:__

10 World War I stories __:__:__:__:__

11 boy meets girl comedies __:__:__:__:__

12 serious horror/monster stories __:__:__:__:__

13 children's westerns __:__:__:__:__

14 melodramas __:__:__:__:__

15 comedies about family situations __:__:__:__:__

16 dramatic shows __:__:__:__:__

17 comedies about military personnel __:__:__:__:__

PERCENTAGE
OF ADULTS
20%40%60%80%100%

18 animal stories __:__:__:__:__:

19 adult westerns __:__:__:__:__

20 love stories __:__:__:__:__

21 historical dramas __:__:__:__:__

22 stories about juvenile delinquents __:__:__:__:__

23 science fiction stories __:__:__:__:__

24 adventure stories __:__:__:__:__

CHECK to see that you have rated all program types. THEN turn to next page.

[illegible]

INSTRUCTIONS

Sometimes when we are watching a television program we begin to feel we know what is about to happen. That is, we feel we can almost predict what is coming. We want you to rate the following types of television programs according to how predictable they are to you or to people like you. In deciding where you would place a type of program along this scale, DISREGARD whether you personally like or dislike that particular type of program.

Rate each type of program on the five-place scale ranging from NOT PREDICTABLE to VERY PREDICTABLE by placing an "X" in ONE of the five spaces (: X :).

PREDICTABLE
NOT VERY

1 adventure stories __:__:__:__:__

2 prison stories __:__:__:__:__

3 World War I stories __:__:__:__:__

4 science fiction stories __:__:__:__:__

5 World War II stories __:__:__:__:__

6 children's westerns __:__:__:__:__

7 comedies about family situations __:__:__:__:__

8 musicals __:__:__:__:__

9 stories about juvenile delinquents __:__:__:__:__

10 gangster stories __:__:__:__:__

11 historical dramas __:__:__:__:__

12 love stories __:__:__:__:__

13 adult westerns __:__:__:__:__

14 comedies about military personnel __:__:__:__:__

15 boy meets girl comedies __:__:__:__:__

16 biographies of famous people __:__:__:__:__

17 melodramas __:__:__:__:__

PREDICTABLE
NOT VERY

18 mystery stories ___:___:___:___:___

19 dramatic shows ___:___:___:___:___

20 spectaculars ___:___:___:___:___

21 serious horror/monster stories ___:___:___:___:___

22 Civil War stories ___:___:___:___:___

23 spy stories ___:___:___:___:___

24 animal stories ___:___:___:___:___

CHECK to see that you have rated all program types. THEN turn to next page

INSTRUCTIONS

The story and characters of a television program may or may not be realistic or true to life. We want you to rate the following types of television programs according to how realistic they are to you or to people like you. In deciding how realistic a type of program is to you, you should DISREGARD whether you personally like or dislike that particular type of program.

Rate each program on the five-place scale ranging from NOT REALISTIC to VERY REALISTIC by placing an "X" in ONE of the five spaces (: X :)

REALISTIC
NOT VERY

1 adult westerns ___:___:___:___:___

2 Stories about juvenile delinquents ___:___:___:___:___

3 musicals ___:___:___:___:___

4 World War II stories ___:___:___:___:___

5 comedies about family situations ___:___:___:___:___

6 love stories ___:___:___:___:___

7 Civil War Stories ___:___:___:___:___

8 World War I stories ___:___:___:___:___

9 prison stories ___:___:___:___:___

10 children's westerns ___:___:___:___:___

11 dramatic shows ___:___:___:___:___

12 boy meets girl comedies ___:___:___:___:___

13 melodramas ___:___:___:___:___

14 gangster stories ___:___:___:___:___

15 spectaculars ___:___:___:___:___

16 historical dramas ___:___:___:___:___

17 spy stories ___:___:___:___:___

18 adventure stories ___:___:___:___:___

19 mystery stories ___:___:___:___:___

	REALISTIC NOT VERY
20 science fiction stories	__:__:__:__:__
21 serious horror/monster stories	__:__:__:__:__
22 comedies about military personnel	__:__:__:__:__
23 animal stories	__:__:__:__:__
24 biographies of famous people	__:__:__:__:__

CHECK to see that you have rated all program types.
THEN turn to next page.

INSTRUCTIONS

Some types of television programs have a great deal of action, whereas other types of television programs have very little physical action. In this last group of programs there is usually more talking and less doing. We want you to rate the following types of programs according to how much action you think each type has. In deciding how much action a certain type of program may have, you should DISREGARD whether you personally like or dislike that particular type of program.

Rate each type of program on the five-place scale ranging from VERY LITTLE ACTION to ALMOST ALL ACTION by placing an "X" in ONE of the five spaces (:X:).

ACTION
VERY LITTLE ... ALMOST ALL

1. dramatic shows ___: ___: ___: ___: ___
2. biographies of famous people ___: ___: ___: ___: ___
3. children's westerns ___: ___: ___: ___: ___
4. World War II stories ___: ___: ___: ___: ___
5. boy meets girl comedies ___: ___: ___: ___: ___
6. adult westerns ___: ___: ___: ___: ___
7. animal stories ___: ___: ___: ___: ___
8. historical dramas ___: ___: ___: ___: ___
9. comedies about military personnel ___: ___: ___: ___: ___
10. mystery stories ___: ___: ___: ___: ___
11. musicals ___: ___: ___: ___: ___
12. love stories ___: ___: ___: ___: ___
13. adventure stories ___: ___: ___: ___: ___
14. spy stories ___: ___: ___: ___: ___
15. World War I stories ___: ___: ___: ___: ___
16. prison stories ___: ___: ___: ___: ___

ACTION

VERY LITTLE ALMOST ALL

17. science fiction stories ___: ___: ___: ___: ___

18. gangster stories ___: ___: ___: ___: ___

19. Civil War stories ___: ___: ___: ___: ___

20. melodramas ___: ___: ___: ___: ___

21. comedies about family situations ___: ___: ___: ___: ___

22. stories about juvenile delinquents ___: ___: ___: ___: ___

23. spectaculars ___: ___: ___: ___: ___

24. serious horror/ monster stories ___: ___: ___: ___: ___

CHECK to see that you have rated all program types.
THEN turn to next page.

INSTRUCTIONS

Many times we watch television programs for relaxation. Often, however, when we are relaxing we find we are also being informed. We want you to rate the following types of programs according to how informative they are to you or to people like you. In deciding how informative a certain type of program is, you should DISREGARD whether you personally like or dislike that particular type of program.

Rate each program type on the five-place scale ranging from NOT INFORMATIVE to VERY INFORMATIVE by placing an "X" in ONE of the five spaces (:X:).

INFORMATIVE

NOT VERY

1. prison stories ___: ___: ___: ___: ___
2. boy meets girl comedies ___: ___: ___: ___: ___
3. World War I stories ___: ___: ___: ___: ___
4. historical dramas ___: ___: ___: ___: ___
5. adventure stories ___: ___: ___: ___: ___
6. dramatic stories ___: ___: ___: ___: ___
7. stories about juvenile delinquents ___: ___: ___: ___: ___
8. spy stories ___: ___: ___: ___: ___
9. adult westerns ___: ___: ___: ___: ___
10. mystery stories ___: ___: ___: ___: ___
11. Civil War stories ___: ___: ___: ___: ___
12. science fiction stories ___: ___: ___: ___: ___
13. animal stories ___: ___: ___: ___: ___
14. spectaculars ___: ___: ___: ___: ___
15. biographies of famous people ___: ___: ___: ___: ___
16. gangster stories ___: ___: ___: ___: ___
17. comedies about military personnel ___: ___: ___: ___: ___

INFORMATIVE

NOT VERY

18. serious horror/ monster stories ___: ___: ___: ___: ___

19. comedies about family situations ___: ___: ___: ___: ___

20. World War II stories ___: ___: ___: ___: ___

21. musicals ___: ___: ___: ___: ___

22. melodramas ___: ___: ___: ___: ___

23. children's westerns ___: ___: ___: ___: ___

24. love stories ___: ___: ___: ___: ___

CHECK to see that you have rated all program types.
THEN turn to next page.

INSTRUCTIONS

Now, we want you to indicate how much you DISLIKE TO WATCH or LIKE TO WATCH the following types of television programs. As you come to each type of program, rate it on the five-place scale ranging from DISLIKE TO WATCH to LIKE TO WATCH by placing an "X" in ONE of the five spaces (: X :)

TO WATCH
DISLIKE LIKE

1 serious horror/monster stories __:__:__:__:__

2 children's westerns __:__:__:__:__

3 animal stories __:__:__:__:__

4 World War I stories __:__:__:__:__

5 biographies of famous people __:__:__:__:__

6 comedies about military personnel __:__:__:__:__

7 science fiction stories __:__:__:__:__

8 World War II stories __:__:__:__:__

9 boy meets girl comedies __:__:__:__:__

10 historical dramas __:__:__:__:__

11 spy stories __:__:__:__:__

12 adventure stories __:__:__:__:__

13 adult westerns __:__:__:__:__

14 prison stories __:__:__:__:__

15 gangster stories __:__:__:__:__

16 love stories __:__:__:__:__

17 dramatic shows __:__:__:__:__

18 comedies about family situations __:__:__:__:__

19 stories about juvenile delinquents __:__:__:__:__

20 mystery stories __:__:__:__:__

21 Civil War stories __:__:__:__:__

DISLIKE TO WATCH LIKE

22 melodramas __:__:__:__:__

23 spectaculars __:__:__:__:__

24 musicals __:__:__:__:__

CHECK to see that you have rated all program types. THEN turn to next page.

INSTRUCTIONS.

Now, we have a few simple questions that we would like you to answer by placing an "X" in the appropriate place, or by writing in a few words.

1. Your age: _____

2. Sex: Male _____ Female _____

3. I am ___ single
___ married

4. Year in University:
_____ Freshman
_____ Sophomore
_____ Junior
_____ Senior
_____ Graduate

5. Major: ______________________________

Minor: ______________________________

6. Present living accommodations:
___ dorm (University or fraternity or sorority dwellings)
___ apartment
___ house
___ other (specify) _______________

7. Do you have regular access to a television set? ___ Yes
___ No

8. About how many hours do you watch television during an average weekend - that is, on Saturday and Sunday?

___ none at all
___ up to 1 hour
___ up to 2 hours
___ up to 3 hours
___ up to 4 hours
___ up to 5 hours
___ up to 6 hours
___ up to 7 hours
___ up to 8 hours
___ up to 9 hours
___ 10 hours or more

9. About how many hours do you watch television during an average weekday evening - that is, after 6 p.m.?

___ none at all
___ up to ½ hour
___ up to 1 hour
___ up to 1½ hours
___ up to 2 hours
___ up to 2½ hours
___ up to 3 hours
___ up to 3½ hours
___ up to 4 hours
___ up to 4½ hours
___ 5 hours or more

DATE: _____________________

The 4 scales, % adult estimations, & like-dislike indications; as well as the list of actual programs & program types were presented in randomized order.

Sample. IPT items were pretested on an independent sample of Ss at 2 JH & 2 SH schools in a middle-income small city-suburban Minnesota school district; & on Ss in 3 college undergraduate journalism classes. N of Ss were:

school level	n ranking actual programs	n ranking program types
junior high	42	50
senior high	43	43
college	50	44

Selection of IPT items. IPT items were selected by 2 methods. The 1st* involved: (1) programs were ranked in order of their medians from lowest to highest on each of the 3 variants for JHS & SHS judges, as well as college judges; (2) programs having an inter-quartile range of 2.0 or greater were eliminated; (3) programs having too few viewers (usually n of 20 or less) were eliminated.

This left between 15 & 24 items for each of the 9 scales. They were almost always the items ranked highest & lowest on their particular scale. The lists were then inspected & any program below the median cut (for the original 46 items) whose 1st or 3rd quartile score extended beyond the respective 1st or 3rd quartile score of the program immediately above the median cut, was eliminated. This happened in all cases but 1 where a clerical error allowed a 3rd quartile overlap to go unnoticed.

Items were randomly ordered. Ss were asked on the 1st part of the final IPT to merely indicate whether they would like to watch or not like to watch each of the programs. 1 point was given for every program above the median that S indicated as liking & 1 point was given for every program below the median that S indicated as disliking (liking a program above the median on the realism scale gave the S 1 point towards his realism score; disliking a program below the median on the realism scale gave the S 1 point towards his realism score).

This method was employed for both actual programs & program types (the usual n of program types was about 10).

The 2nd method for item selection concerned only the actual programs. It involved: (1) programs eliminated by the 1st method were ordered from highest to lowest on median score; (2) taking the programs lowest & highest on the list, & proceeding to the programs 2nd lowest & 2nd highest, programs were paired as long as the 1st or 3rd quartile of the lower didn't overlap the 1st or 3rd quartile of the upper.

A list of paired programs resulted. The pairs were arranged in random order. Ss were asked to indicate their preference for each 1 of the pairs. 1 point was given for each "correct" choice (choosing the program rated high on information, or high on realism, or low on action).

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*Nomographs (52) were employed to assist in the calculation of quartiles.

Copies of the JHS, SHS, & College forms of the IPT may be found on pages 259-271. Quartiles, interquartile range, & scoring keys for each scale & each grade level may be found in Tables 25-51 on pages 272-306.

Sex differenceon IPT pretest. Male & female Rs on the 3 primary scales & for JHS, SHS, & college Ss were compared using median cuts, chi square formula & typical 2 x 2 design.*

For actual programs, 517 of 552 (93%) comparisons weren't significant. For program types, 241 of 288 (83.7%) comparisons weren't significant. The 35 statistically significant comparisons for the actual programs are listed in Table 52 on pages 307-308. The 47 statistically significant comparisons for program types may be found in Table 53 on pages 309-311.

Since 758 of 840 (90.2%) comparisons weren't significant, it seems overwhelmingly evident that sex didn't enter into the judgment process in any very significant manner (about 40 of the comparisons could be significant purely by chance when employing the .05 level for so many comparisons).**

Inspection of sex difference revealed: (a) sex agreement was lowest with JHS Ss (9.2% disagreement); (b) sex agreement was lower for program types than actual programs (a 10% difference in % of agreement); & (c) of all scales, like-dislike agreement on program types was lowest (30.6% disagreement) & like-dislike agreement on program types was lowest for JHS Ss (50.0% disagreement).

As far as PCT validation procedure was concerned, correlation between information, realism, action & total score on the IPT was calculated against information, realism, action & total score on the PCT's male & female A forms using Spearman-rank correlation coefficient for n's under 30 & Pearson product-moment correlation coefficient for n's of 30 or over.

Comparison of PCT with IPT. PCT male form A & female form A & the IPT were administered to an independent sample of 166 male & 174 female Ss.

There was a slight departure from initial design in that 15 grade 7 Ss took the IPT's SHS form; 31 grade 10 & 12 grade 11 Ss took the IPT's college form. In calculating Spearman-rank correlations for JHS, SHS, & college Ss, only those taking the appropriate grade level form were considered. Separate Spearman-rank

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*Chi square formula was calculated using the formula devised by McNemar (58) for rapid calculation. For expected n less than 5 in any 1 cell, the Yates correction for continuity was employed. The formula (58, p. 231) is:

$$x^2 = \frac{N\,(/AD - BC/ \quad - N/2)^2}{(A + B)(C + D)(A + C)(B + D)}$$

When expected n for all cells was more than 5, the standard formula (58, p. 224) was employed:

$$x^2 = \frac{N\,(AD - BC)^2}{(A + B)(C + D)(A + C)(B + D)}$$

**29 of the 82 (35.4%) statistically significant comparisons were at the .05 level of significance.

JHS BORM

Television Inventory

Answer the following questions by putting an "X" in the appropriate space or by writing in a few words.

Name: ____

I am: ___11; ___12; ___13; ___14; ___15; __16-years-old.

I am: ___ a boy; ___ a girl.

I am in: ___ grade 7
___ grade 8 at ______________________________
___ grade 9 (name of your junior high school)

....

A number of television programs are listed below. We want you to indicate whether you like to watch or dislike to watch each of the following programs by placing an"X" in the appropriate space.

Maverick ___Like ___Dislike
Virginian ___Like ___Dislike
Munsters ___Like ___Dislike
Alfred Hitchcock ___Like ___Dislike
Death Valley Days ___Like ___Dislike
Whirlybirds ___Like ___Dislike
Burke's Law ___Like ___Dislike
Bullwinkle ___Like ___Dislike
Fugitive ___Like ___Dislike
Divorce Court ___Like ___Dislike
87th Precinct ___Like ___Dislike
Sea Hunt ___Like ___Dislike
Harbor Command ___Like ___Dislike
Combat ___Like ___Dislike
Doctors/Nurses ___Like ___Dislike
Mr. Magoo ___Like ___Dislike
Daniel Boone ___Like ___Dislike
Slattery's People ___Like ___Dislike
Bonanza ___Like ___Dislike
Ben Casey ___Like ___Dislike
Rogues ___Like ___Dislike
Superman ___Like ___Dislike
12 O'Clock High ___Like ___Dislike

Wagon Train	____Like	____ Dislike
Flipper	____Like	____Dislike
Jonny Quest	____Like	____ Dislike
Sky King	____Like	____Dislike
Rifleman	____Like	____Dislike
Defenders	____Like	____Dislike
Outer Limits	____Like	____Dislike
Father Knows Best	____Like	____Dislike
Man From U.N.C.L.E.	____Like	____Dislike
McHale's Navy	____Like	____Dislike
Flintstones	____LIKE	____Dislike
Gunsmoke	____Like	____Dislike

There are 30 pairs of television programs in the following list. We want you to pick the program from each pair which you would prefer to watch. You must, however, make a choice even if you dislike both programs, or even if you like both programs.

Indicate the program you would prefer to watch by placing an "X" in the appropriate space.

1. Patty Duke ___(or) Dr. Kildare ___
2. Munsters ___(or) Maverick ___
3. Flipper ___(or) Outer Limits ___
4. 12 O'Clock High ___(or) Rifleman ___
5. Virginian ___(or) Defenders ___
6. Peyton Place ___(or) Dobie Gillis ___
7. Outer Limits ___(or) Patty Duke ___
8. Dobie Gillis ___(or) 12 O'Clock High ___
9. Thriller ___(or) Flipper ___
10. Sea Hunt ___(or) Thriller ___
11. Beverly Hillbillies ___(or) Virginian ___
12. Beverly Hillbillies ___(or) Perry Mason ___

13. Superman ___(or) The Reporter ___

14. Whirlybirds ___(or) Mr. Magoo ___

15. Bonanza ___(or) Leave It To Beaver ___

16. Harbor Command ___(or) Doctors/Nurses ___

17. Jonny Quest ___(or) Perry Mason ___

18. Alfred Hitchcock ___(or) Divorce Court ___

19. Daniel Boone ___(or) Peyton Place ___

20. Jonny Quest ___(or) Flintstones ___

21. Thriller ___(or) Peyton Place ___

22. The Reporter ___(or) Leave It To Beaver ___

23. Dr. Kildare ___(or) Doctors/Nurses ___

24. Man From U.N.C.L.E. ___(or) Wagon Train ___

25. Dobie Gillis ___(or) Ben Casey ___

26. Dr. Kildare ___(or) Death Valley Days ___

27. Divorce Court ___(or) Burke's Law ___

28. The Munsters ___(or) Father Knows Best ___

29. Patty Duke ___(or) McHale's Navy ___

30. Wagon Train ___(or) Leave It To Beaver ___

You will note that a number of different types of television programs are listed below. We want you to indicate whether you like to watch or dislike to watch each of the following programs by placing an "X" in the appropriate space.

1. prison stories ___Like ___Dislike

2. dramatic shows ___Like ___Dislike

3. World War I stories ___Like ___Dislike

4. spy stories ___Like ___Dislike

5. stories about juvenile delinquents ___Like ___Dislike

6. melodramas ___Like ___Dislike

7. boy meets girl comedies ___Like ___Dislike

8. Civil War Stories ___Like ___Dislike

9. gangster stories ___Like ___Dislike

10. serious horror/monster stories ___Like ___Dislike

11. spectaculars ___Like ___Dislike

12. children's westerns ___Like ___Dislike

13. biographies of famous people ___Like ___Dislike

14. mystery stories ___Like ___Dislike

15. adult westerns ___Like ___Dislike

16. World War II stories ___Like ___Dislike

17. adventure stories ___Like ___Dislike

SHS Form

Television Inventory

Answer the following questions by putting an "X" in the appropriate space or by writing in a few words.

Name: ________________________________

I am: __14; __15; __16; __17; __18; __19 years old.

I am: __ a boy; __ a girl.

I am in: __ grade 10
__ grade 11 at ______________
__ grade 12 (name of your high school)

....

A number of television programs are listed below. We want you to indicate whether you like to watch or dislike to watch each of the following programs by placing an "X" in the appropriate space.

Maverick	__Like	__Dislike
Divorce Court	__Like	__Dislike
87th Precinct	__Like	__Dislike
Gunsmoke	__Like	__Dislike
Virginian	__Like	__Dislike
Rogues	__Like	__Dislike
Slattery's People	__Like	__Dislike
Sea Hunt	__Like	__Dislike
Superman	__Like	__Dislike
Patty Duke	__Like	__Dislike
Harbor Command	__Like	__Dislike
Bonanza	__Like	__Dislike
Reporter	__Like	__Dislike
Peyton Place	__Like	__Dislike
Perry Mason	__Like	__Dislike
Defenders	__Like	__Dislike
Sky King	__Like	__Dislike

Doctors/Nurses __Like __Dislike

Death Valley Days __Like __Dislike

12 O'Clock High __Like __Dislike

Daniel Boone __Like __Dislike

Dr. Kildare __Like __Dislike

Rifleman __Like __Dislike

Wagon Train __Like __Dislike

Munsters __Like __Dislike

Flintstones __Like __Dislike

Bullwinkle __Like __Dislike

Jonny Quest __Like __Dislike

Mr. Magoo __Like __Dislike

Beverly Hillbillies __Like __Dislike

Combat __Like __Dislike

Outer Limits __Like __Dislike

Dobie Gillis __Like __Dislike

Ben Casey __Like __Dislike

Leave It To Beaver __Like __Dislike

There are 32 pairs of television programs in the following list. We want you to pick the program from each pair which you would prefer to watch. You must, however, make a choice even if you dislike both programs, or even if you like both programs.

Indicate the program you would prefer to watch by placing an "X" in the appropriate space.

1. Outer Limits ___(or)Burke's Law ___
2. Rifleman ___(or)Divorce Court ___
3. Maverick ___(or)Combat ___
4. Divorce Court ___(or)Gunsmoke ___
5. Peyton Place ___(or)Whirlybirds ___
6. Father Knows Best ___(or)Beverly Hillbillies ___
7. Thriller ___(or) Bonanza ___
8. Thriller ___(or) Defenders ___
9. Burke's Law ___(or)Bullwinkle ___
10. Rogues ___(or)Thriller ___
11. Daniel Boone ___(or)Reporter ___
12. Jonny Quest ___(or)Father Knows Best ___
13. McHale's Navy ___(or)Father Knows Best ___
14. Flipper ___(or)Munsters ___
15. 87th Precinct ___(or)Alfred Hitchcock ___
16. Burke's Law ___(or)Man From U.N.C.L.E. ___
17. Peyton Place ___(or)Flipper ___
18. Sea Hunt ___(or)Ben Casey ___
19. Virginian ___(or)Sea Hunt ___
20. Dr. Kildare ___(or)Patty Duke ___
21. Man from U.N.C.L.E. ___(or)Doctors/Nurses ___
22. Fugitive ___(or)Wagon Train ___
23. Defenders ___(or)McHale's Navy ___
24. Fugitive ___(or) Dr. Kildare ___
25. Gunsmoke ___(or) Alfred Hitchcock ___

26. Bonanza ___(or) Flipper ___

27. Patty Duke ___(or) Superman ___

28. Flintstones ___(or) McHale's Navy ___

29. Mr. Magoo ___(or) Alfred Hitchcock___

30. Leave It To Beaver___(or) Dobie Gillis ___

31. Leave It To Beaver___(or) Fugitive ___

32. Whirlybirds ___(or) Patty Duke ___

You will note that a number of different types of television programs are listed below. We want you to indicate whether you like to watch or dislike to watch each of the following programs by placing an "X" in the appropriate space.

1. World War II stories ___Like ___Dislike

2. biographies of famous people ___Like ___Dislike

3. gangster stories ___Like ___Dislike

4. love stories ___Like ___Dislike

5. science fiction stories ___Like ___Dislike

6. adventure stories ___Like ___Dislike

7. serious horror/ monster stories ___Like ___Dislike

8. historical dramas ___Like ___Dislike

9. mystery stories ___Like ___Dislike

10. stories about juvenile delinquents ___Like ___Dislike

11. melodramas ___Like ___Dislike

12. children's westerns ___Like ___Dislike

13. spectaculars ___Like ___Dislike

14. adult westerns ___Like ___Dislike

15. World War I stories ___Like ___Dislike

16. Civil War stories ___Like ___Dislike

17. dramatic shows ___Like ___Dislike

18. military personnel
comedies __Like __Dislike

19. boy meets girl
comedies __Like __Dislike

Coll Form

Television Inventory

Name: ____

Age: __18; __19; __20; __21; __Over 21

Sex: __Male __Female

Year: __Freshman; __Sophomore; __Junior; __Senior;
__Graduate

Instructor: ______________________________________

……

A number of television programs are listed below. We want you to indicate whether you like to watch or dislike to watch each of the following programs by placing an "X" in the appropriate space.

Ben Casey ___Like ___Dislike

Bullwinkle ___Like ___Dislike

Defenders ___Like ___Dislike

Rogues ___Like ___Dislike

Sea Hunt ___Like ___Dislike

Leave It To Beaver ___Like ___Dislike

Virginian ___Like ___Dislike

Ripcord ___Like ___Dislike

Death Valley Days ___Like ___Dislike

Superman ___Like ___Dislike

Sky King ___Like ___Dislike

Mr. Magoo ___Like ___Dislike

Perry Mason ___Like ___Dislike

Bonanza ___Like ___Dislike

Gunsmoke ___Like ___Dislike

Outer Limit. ___Like ___Dislike

Thriller ___Like ___Dislike

Man From U.N.C.L.E. ___Like ___Dislike

Burke's Law ___Like ___Dislike

Rifleman	___Like	___Dislike
Patty Duke	___Like	___Dislike
Dobie Gillis	___Like	___Dislike
Wagon Train	___Like	___Dislike
Father Knows Best	___Like	___Dislike
Dr. Kildare	___Like	___Dislike
Fugitive	___Like	___Dislike
Flintstones	___Like	___Dislike
87th Precinct	___Like	___Dislike
Combat	___Like	___Dislike
Munsters	___Like	___Dislike
Beverly Hillbillies	___Like	___Dislike
Maverick	___Like	___Dislike
Peyton Place	___Like	___Dislike
McHale's Navy	___Like	___Dislike
Divorce Court	___Like	___Dislike

CHECK to see that you have rated all program types. THEN turn to next page.

There are 21 pairs of television programs in the following list. We want you to pick the program from each pair which you would prefer to watch. You must, however, make a choice even if you dislike both programs, or even if you like both programs.

Indicate the program you would prefer to watch by placing an "X" in the appropriate space.

1. Mr. Magoo ___ (or) Leave It To Beaver ___
2. Doctors/Nurses ___ (or) Alfred Hitchcock ___
3. Fugitive ___ (or) Superman ___
4. Defenders ___ (or) Flintstones ___
5. Alfred Hitchcock ___ (or) Perry Mason ___
6. Father Knows Best ___ (or) Ripcord ___
7. Beverly Hillbillies ___ (or) Peyton Place ___
8. Patty Duke ___ (or) Ben Casey ___
9. Whirlybirds ___ (or) Sea Hunt ___
10. Bullwinkle ___ (or) Ben Casey ___
11. Munsters ___ (or) Outer Limits ___
12. Wagon Train ___ (or) Perry Mason ___
13. 87th Precinct ___ (or) Man from U.N.C.L.E. ___
14. Bonanza ___ (or) Divorce Court ___
15. Whirlybirds ___ (or) Dobie Gillis ___
16. Dr. Kildare ___ (or) Burke's Law ___
17. Death Valley Days ___ (or) Peyton Place ___
18. Doctors/Nurses ___ (or) Burke's Law ___
19. Rogues ___ (or) 87th Precinct ___
20. Whirlybirds ___ (or) Fugitive ___
21. Alfred Hitchcock ___ (or) Divorce Court ___

You will note that a number of different types of television programs are listed below. We want you to indicate whether you like to watch or dislike to watch each of the following programs by placing an "X" in the appropriate space.

1. gangster stories __Like __Dislike
2. adult westerns __Like __Dislike
3. World War II stories __Like __Dislike
4. Science Fiction stories __Like __Dislike
5. Civil War Stories __Like __Dislike
6. serious horror/monster stories __Like __Dislike
7. love stories __Like __Dislike
8. military personnel comedies __Like __Dislike
9. World War I stories __Like __Dislike
10. melodramas __Like __Dislike
11. boy meets girl comedies __Like __Dislike
12. family situation comedies __Like __Dislike
13. spy stories __Like __Dislike
14. musicals __Like __Dislike
15. adventure stories __Like __Dislike
16. mystery stories __Like __Dislike
17. historical dramas __Like __Dislike
18. children's westerns __Like __Dislike
19. stories about juvenile delinquents __Like __Dislike
20. biographies of famous people __Like __Dislike

Table 25

Scoring Weights of Actual Television Programs for Improvised Programs Test Informative Scale (Junior High Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
12 O'Clock High	22	3.2	1.2	4.9	1.7	1	0
Doctors/Nurses	20	3.5	4.1	4.8	1.3	1	0
Fugitive	38	3.1	4.0	4.7	1.6	1	0
Death Valley Days	40	3.0	4.0	4.7	1.7	1	0
Defenders	35	3.0	4.0	4.8	1.8	1	0
Ben Casey	37	2.9	3.7	4.4	1.5	1	0
87th Precinct	25	2.7	3.6	4.5	1.8	1	0
Wagon Train	42	2.4	3.5	4.3	1.9	1	0
Burke's Law	41	2.3	3.4	4.2	1.9	1	0
Virginian	38	2.3	3.2	4.2	.9	1	0
Rifleman	42	2.3	3.1	4.1	1.8	1	0
McHale's Navy	39	1.9	2.9	3.8	1.9	0	1
Maverick	40	2.1	2.9	3.8	1.7	0	1
Whirlybirds	41	1.9	2.7	3.5	1.6	0	1
Father Knows Best	42	1.8	2.7	3.7	1.9	0	1
Munsters	36	1.7	2.3	3.6	1.9	0	1
Superman	41	1.1	1.8	2.7	1.6	0	1
Flintstones	41	1.0	1.7	2.9	1.9	0	1
Mr. Magoo	39	1.0	1.4	2.3	1.3	0	1
Bullwinkle	40	.9	1.3	2.0	1.1	0	1

[a] Based on male and female junior high school students' ratings on a 5-point Thurstone Scale of amount of information perceived in individual television programs.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 26

Scoring Weights of Actual Television Programs for Improvised Programs Test Realism Scale (Junior High Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
Divorce Court	27	3.4	4.7	5.1	1.7	1	0
Combat	38	3.7	4.4	4.9	1.2	1	0
Fugitive	37	3.6	4.3	4.9	1.3	1	0
Defenders	35	3.1	4.2	4.9	1.8	1	0
Sea Hunt	41	3.1	4.2	4.9	1.8	1	0
Burke's Law	41	3.4	4.1	4.8	1.4	1	0
Whirlybirds	41	3.2	4.1	4.8	1.6	1	0
Rogues	11	3.3	4.0	4.6	1.3	1	0
Bonanza	42	3.2	4.0	5.0	1.8	1	0
Gunsmoke	40	2.9	3.9	4.7	1.8	0	1
Slattery's People	10	3.0	3.8	4.7	1.7	0	1
Maverick	40	2.6	3.6	4.3	1.7	0	1
Sky King	40	2.6	3.6	4.3	1.7	0	1
Alfred Hitchcock	40	1.2	2.4	3.8	1.6	0	1
Jonny Quest	38	1.0	1.6	2.6	1.6	0	1
Outer Limits	41	.9	1.4	2.3	1.4	0	1
Superman	41	.9	1.3	1.9	1.0	0	1
Mr. Magoo	39	.9	1.2	1.8	.9	0	1
Flintstones	41	.9	1.2	1.7	.8	0	1
Bullwinkle	40	.8	1.2	1.5	.7	0	1

[a] Based on male and female junior high school students' ratings on a 5-point Thurstone Scale of amount of realism perceived in individual television programs.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for programs marked 1 under D column.

Table 27

Scoring Weights of Actual Television Programs for Improvised Programs Test Action Scale (Junior High Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
Combat	39	4.5	4.8	5.2	.7	0	1
Bonanza	42	3.7	4.6	5.1	1.4	0	1
Daniel Boone	36	3.4	4.6	5.0	1.6	0	1
Gunsmoke	40	3.6	4.4	5.0	1.4	0	1
McHale's Navy	40	3.7	4.3	4.9	1.2	0	1
Rifleman	41	3.4	4.3	4.9	1.5	0	1
Sea Hunt	42	3.4	4.2	4.9	1.5	0	1
Fugitive	38	3.5	4.1	4.8	1.3	0	1
Man from U.N.C.L.E.	19	3.3	4.0	4.7	1.4	0	1
Death Valley Days	40	3.2	4.0	4.8	1.6	0	1
Flipper	34	3.3	4.0	4.7	1.4	0	1
Sky King	40	3.0	3.9	4.4	1.4	1	0
87th Precinct	25	2.8	3.9	4.3	1.4	1	0
Ben Casey	37	2.7	3.7	4.3	1.6	1	0
Harbor Command	16	2.8	3.6	4.2	1.4	1	0
Rogues	11	2.9	3.6	4.3	1.4	1	0
Slattery's People	10	2.3	3.0	3.8	1.5	1	0
Father Knows Best	42	2.0	2.7	3.6	1.6	1	0
Bullwinkle	39	1.5	2.2	3.1	1.6	1	0
Alfred Hitchcock	40	1.7	2.1	2.5	.8	1	0

[a] Based on male and female junior high school students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual television programs.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 28

Scoring Weights of Actual Television Programs for Improvised Programs Test Informative Scale (Senior High Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	I[b]	D[c]
Death Valley Days	41	3.6	4.2	4.9	1.3	1	0
Doctors/Nurses	25	3.7	4.1	4.7	1.0	1	0
Ben Casey	40	3.5	4.1	4.7	1.2	1	0
Combat	40	3.2	3.9	4.4	1.2	1	0
Sea Hunt	42	3.1	3.9	4.6	1.5	1	0
12 O'Clock High	21	3.1	3.9	4.6	1.5	1	0
Perry Mason	36	2.9	3.5	4.3	1.4	1	0
Wagon Train	40	2.6	3.4	4.1	1.5	1	0
Daniel Boone	27	2.6	3.1	3.7	1.1	1	0
Virginian	35	1.9	2.8	3.3	1.4	0	1
Patty Duke	42	1.7	2.7	3.3	1.6	0	1
Maverick	42	1.8	2.6	3.2	1.4	0	1
Sky King	43	1.5	2.3	3.0	1.5	0	1
Rifleman	40	1.6	2.1	2.8	1.2	0	1
Jonny Quest	23	1.0	1.6	2.4	1.4	0	1
Dobie Gillis	43	1.0	1.5	2.5	1.5	0	1
Flintstones	42	.8	1.2	1.5	.7	0	1
Superman	42	.8	1.2	1.6	.8	0	1
Mr. Magoo	36	.8	1.1	1.4	.6	0	1
Bullwinkle	40	.8	1.1	1.4	.6	0	1

[a] Based on male and female senior high school students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual television programs.

[b] Score 1 point when subject indicates I = Like for program marked 1 under I column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 29

Scoring Weights of Actual Television Programs for Improvised Programs Test Realism Scale (Senior High Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
Peyton Place	35	3.6	4.5	5.0	1.4	1	0
Death Valley Days	41	3.5	4.2	4.8	1.3	1	0
The Reporter	8	3.7	4.1	4.6	.9	1	0
Ben Casey	41	3.5	4.0	4.4	.9	1	0
Defenders	37	3.3	4.0	4.6	1.3	1	0
Doctors/Nurses	25	3.6	4.0	4.4	.8	1	0
12 O'Clock High	21	3.1	3.9	4.4	1.3	1	0
87th Precinct	27	3.3	3.9	4.4	1.1	1	0
Dr. Kildare	36	3.4	3.9	4.4	1.0	1	0
Slattery's People	18	3.4	3.9	4.4	1.0	1	0
Daniel Boone	27	3.3	3.6	4.3	1.0	1	0
Harbor Command	16	3.0	3.5	4.0	1.0	1	0
Beverly Hillbillies	42	1.2	1.8	2.4	1.2	0	1
Munsters	32	.8	1.2	1.6	.8	0	1
Jonny Quest	23	.8	1.2	1.6	.8	0	1
Outer Limits	42	.8	1.2	1.5	.7	0	1
Superman	42	.8	1.1	1.3	.5	0	1
Mr. Magoo	36	.8	1.1	1.3	.6	0	1
Flintstones	42	.8	1.1	1.4	.6	0	1
Bullwinkle	40	.8	1.0	1.3	.5	0	1

[a] Based on male and female senior high school students' ratings on a 5-point Thurstone Scale of amount of realism perceived in individual television programs.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 30

Scoring Weights of Actual Television Programs for Improvised Programs Test Action Scale (Senior High Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	I[b]	D[c]
Combat	40	4.2	4.7	5.1	.9	0	1
12 O'Clock High	21	3.9	4.4	5.0	1.1	0	1
Outer Limits	42	3.8	4.4	4.9	1.1	0	1
Bonanza	40	3.6	4.1	4.7	1.1	0	1
Gunsmoke	42	3.5	4.0	4.4	.9	0	1
Virginian	35	3.5	4.0	4.6	1.1	0	1
Wagon Train	41	3.2	3.9	4.0	1.2	0	1
Rifleman	40	3.2	3.9	4.0	.8	0	1
Maverick	42	3.2	3.8	4.3	1.1	0	1
Death Valley Days	41	3.0	3.7	4.4	1.4	0	1
Rogues	14	3.0	3.6	4.1	1.1	1	0
Harbor Command	16	3.0	3.5	4.1	1.0	1	0
Beverly Hillbillies	42	2.7	3.4	4.1	1.4	1	0
Sky King	42	2.6	3.3	4.0	1.4	1	0
Munsters	31	2.5	3.2	3.9	1.4	1	0
Slattery's People	18	2.5	3.0	3.4	.9	1	0
Perry Mason	36	2.1	2.9	3.6	1.3	1	0
Leave It To Beaver	41	1.8	2.5	3.3	1.5	1	0
Dobie Gillis	42	1.8	2.3	3.0	1.2	1	0
Divorce Court	30	.9	1.3	2.4	1.5	1	0

[a] Based on male and female senior high school students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual television programs.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 31

Scoring Weights of Actual Television Programs for Improvised Programs Test Informative Scale (College Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
Defenders	48	3.6	4.3	4.9	1.3	1	0
Divorce Court	33	2.9	4.0	4.6	1.7	1	0
Combat	42	2.7	3.6	4.2	1.5	1	0
Ben Casey	46	2.5	3.4	4.0	1.5	1	0
Death Valley Days	42	2.5	3.2	4.1	1.6	1	0
Bonanza	50	1.5	2.1	2.7	1.2	1	0
Virginian	39	1.4	2.1	2.8	1.4	1	0
Rogues	22	1.5	2.1	2.9	1.4	1	0
Peyton Place	28	1.2	1.9	2.7	1.5	1	0
Gunsmoke	50	1.2	1.9	2.7	1.5	1	0
Rifleman	45	1.2	1.8	2.3	1.1	1	0
Maverick	46	1.1	1.7	2.3	1.2	1	0
McHale's Navy	43	1.0	1.6	2.2	1.2	0	1
Patty Duke	34	1.0	1.5	2.2	1.2	0	1
Thriller	39	1.0	1.5	2.2	1.2	0	1

[a] Based on male and female college students' ratings on a 5-point Thurstone Scale of amount of information perceived in individual television programs.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

(Table cont. on next page)

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	I	D
Leave It to Beaver	47	1.0	1.5	2.2	1.2	0	1
Sky King	41	.9	1.3	1.9	1.0	0	1
Bullwinkle	41	.9	1.3	2.3	1.4	0	1
Flintstones	43	.9	1.2	1.7	.8	0	1
Munsters	29	.8	1.2	1.5	.7	0	1
Dobie Gillis	47	.9	1.2	1.8	.9	0	1
Beverly Hillbillies	47	.8	1.1	1.5	.7	0	1
Mr. Magoo	32	.8	1.1	1.5	.7	0	1

Table 32

Scoring Weights of Actual Television Programs for Improvised Programs Test Realism Scale (College Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
Defenders	48	3.1	4.2	4.9	1.8	1	0
Combat	42	2.9	4.0	4.8	1.9	1	0
Father Knows Best	47	2.4	3.3	4.3	1.9	1	0
Leave It to Beaver	47	2.2	3.3	4.1	1.9	1	0
Ripcord	22	2.1	3.2	4.0	1.9	1	0
Dr. Kildare	46	2.2	3.1	4.0	1.8	1	0
Gunsmoke	50	2.0	2.9	3.6	1.6	1	0
Wagon Train	47	1.9	2.7	3.4	1.5	1	0
Virginian	39	1.9	2.7	3.4	1.5	1	0
Rifleman	45	1.5	2.3	3.2	1.7	1	0
Maverick	46	1.5	2.1	3.1	1.6	1	0
Dobie Gillis	47	1.4	2.1	3.1	1.7	1	0
Sky King	41	1.1	1.7	2.4	1.3	0	1
McHale's Navy	43	1.0	1.5	2.5	1.5	0	1
Man from U.N.C.L.E.	26	.9	1.4	2.4	1.5	0	1
Outer Limits	41	.9	1.4	2.2	1.3	0	1
Thriller	29	1.0	1.4	2.2	1.2	0	1
Munsters	39	.8	1.2	1.6	.8	0	1

[a] Based on male and female college students' ratings on a 5-point Thurstone Scale of amount of realism perceived in individual television programs.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

(Table cont. on next page)

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L	D
Beverly Hillbillies	47	.8	1.1	1.4	.6	0	1
Flintstones	43	.8	1.1	1.4	.6	0	1
Mr. Magoo	31	.8	1.1	1.4	.6	0	1
Bullwinkle	41	.8	1.1	1.3	.5	0	1
Superman	45	.8	1.0	1.3	.5	0	1

Table 33

Scoring Weights of Actual Television Programs for Improvised Programs Test Action Scale (College Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	I[b]	D[c]
Combat	42	4.1	4.7	5.1	.8	0	1
Superman	45	3.9	4.7	5.1	1.2	0	1
Man from U.N.C.L.E.	26	3.7	4.6	5.0	1.3	0	1
Ripcord	22	3.7	4.3	4.9	1.2	0	1
Sea Hunt	40	3.7	4.2	4.8	1.1	0	1
Thriller	39	3.5	4.2	4.8	1.3	0	1
Bonanza	50	3.6	4.0	4.4	.8	0	1
Rifleman	45	3.5	4.0	4.4	.9	0	1
Fugitive	42	3.6	4.0	4.5	.9	0	1
Virginian	39	3.4	4.0	4.5	1.1	0	1
McHale's Navy	43	3.5	4.0	4.6	1.1	0	1
Wagon Train	47	3.5	3.9	4.3	.8	1	0
Maverick	46	3.5	3.9	4.4	.9	1	0
Gunsmoke	50	3.4	3.9	4.4	1.0	1	0
Death Valley Days	42	3.0	3.8	4.2	1.2	1	0
Sky King	41	2.9	3.6	4.3	1.4	1	0
Burke's Law	39	2.7	3.5	4.1	1.4	1	0
87th Precinct	24	2.7	3.4	4.1	1.4	1	0
Rogues	22	2.8	3.3	4.1	1.3	1	0
Perry Mason	49	2.1	2.8	3.4	1.3	1	0

[a] Based on male and female college students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual television programs.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

(Table cont. on next page)

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	I	D
Dr. Kildare	46	2.0	2.8	3.3	1.3	1	0
Patty Duke	34	1.7	2.4	3.0	1.3	1	0
Father Knows Best	47	1.8	2.3	3.0	1.2	1	0

Table 34

Scoring Weights and Quartile Differences of Actual Television Programs for Improvised Programs Test's Paired Comparison Section Informative Scale (Junior High Form)[a]

Scale Value[b]	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
I	Dr. Kildare	38	2.6	3.9	4.8	2.2
NI	Patty Duke	40	1.9	3.1	4.2	2.3
	Qd[c]		.7	.8	.6	
I	Bonanza	42	2.6	3.8	4.7	2.1
NI	Leave It To Beaver	41	1.8	2.8	4.1	2.3
	Qd		.8	1.0	.6	
I	Divorce Court	27	1.5	3.6	4.5	3.0
NI	Alfred Hitchcock	40	1.3	2.6	3.5	2.2
	Qd		.2	1.0	1.0	
I	Perry Mason	37	2.3	3.5	4.4	2.1
NI	Jonny Quest	38	1.6	2.6	3.6	2.0
	Qd		.7	.9	.8	
I	Peyton Place	28	2.0	3.5	4.6	2.6
NI	Dobie Gillis	42	1.4	2.3	3.6	2.2
	Qd		.6	1.2	1.0	
I	Sea Hunt	42	2.2	3.4	4.5	2.3
NI	Thriller	39	1.2	2.3	4.0	2.8
	Qd		1.0	1.1	.5	
I	Flipper	34	2.1	3.2	4.2	2.1
NI	Outer Limits	41	1.0	1.8	3.6	2.6
	Qd		1.1	.4	.6	

[a] Based on male and female junior high school students' ratings on a 5-point Thurstone scale of amount of information perceived in individual television programs.

[b] Score 1 point when subject chooses I = Informative program over NI = Noninformative program.

[c] Qd = Informative program's Q_1 - Noninformative program's Q_1.....Informative program's Q_3 - Noninformative program's Q_3.

Table 35

Scoring Weights and Quartile Differences of Actual Television Programs for Improvised Programs Test's Paired Comparison Section Realism Scale (Junior High Form)[a]

Scale Value[b]	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
R	Death Valley Days	40	3.2	4.6	5.1	1.9
UR	Dr. Kildare	39	2.7	3.7	4.6	1.9
	Qd[c]		.5	.9	.5	
R	Daniel Boone	37	3.0	4.4	5.0	2.0
UR	Peyton Place	28	2.3	3.7	4.5	2.2
	Qd		.7	.7	.5	
R	12 O'Clock High	22	2.8	4.3	5.0	2.2
UR	Rifleman	41	2.4	3.6	4.4	2.0
	Qd		.4	.7	.4	
R	Doctors/Nurses	20	3.0	4.2	4.9	1.9
UR	Harbor Command	16	2.8	3.3	4.5	1.7
	Qd		.2	.9	.4	
R	Patty Duke	40	3.0	4.1	4.9	1.9
UR	McHale's Navy	40	2.0	3.3	4.4	2.4
	Qd		1.0	.8	.5	
R	Ben Casey	37	2.9	4.1	4.9	2.0
UR	Dobie Gillis	42	2.2	3.2	4.6	2.4
	Qd		.7	.9	.3	
R	Wagon Train	42	2.9	4.0	4.8	2.1
UR	Man from U.N.C.L.E.	19	2.6	3.1	4.7	2.1
	Qd		.3	.9	.1	

[a] Based on male and female junior high school students' ratings on a 5-point Thurstone Scale of amount of realism perceived in individual television programs.

[b] Score 1 point when subject chooses R = Realistic program over UR = Unrealistic program.

[c] Qd = Realistic program's Q_1- Unrealistic program's Q_1....Realistic program's Q_3- Unrealistic program's Q_3.

(Table cont. on next page)

Scale Value	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
R	Leave It To Beaver	41	2.7	4.0	4.8	2.1
UR	The Reporter	16	2.0	3.0	4.7	2.7
	Qd		.7	1.0	.1	
R	Virginian	39	2.7	3.9	4.8	2.1
UR	Beverly Hillbillies	42	1.7	2.4	4.3	2.6
	Qd		1.0	1.5	.5	
R	Flipper	33	2.5	3.8	4.8	2.3
UR	Thriller	39	1.2	1.9	3.2	2.0
	Qd		1.3	1.9	1.6	
R	Father Knows Best	42	2.7	3.7	4.6	1.9
UR	Munsters	36	1.0	1.6	3.3	2.3
	Qd		1.7	1.1	1.3	

Table 36

Scoring Weights and Quartile Differences of Actual Television Programs for Improvised Programs Test's Paired Comparison Section Action Scale (Junior High Form)[a]

Scale Value[b]	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
A	Wagon Train	42	3.3	4.5	5.0	1.7
NA	Leave It To Beaver	41	2.5	3.5	4.4	2.9
	Qd[c]		.8	1.0	.6	
A	Outer Limits	41	3.2	4.2	4.9	1.7
NA	Patty Duke	40	2.0	2.3	4.6	2.6
	Qd		1.2	.9	.3	
A	Virginian	39	3.1	4.2	4.9	1.8
NA	Defenders	35	2.5	3.3	4.3	1.8
	Qd		.6	.9	.6	
A	12 O'Clock High	22	3.1	4.2	4.9	1.8
NA	Dobie Gillis	41	2.3	3.3	4.1	1.8
	Qd		.8	.9	.8	
A	Jonny Quest	28	2.8	4.1	4.8	2.0
NA	Flintstones	41	1.7	3.1	4.2	2.5
	Qd		1.1	1.0	.6	
A	Beverly Hillbillies	42	3.1	4.0	4.8	1.7
NA	Perry Mason	37	1.9	3.1	3.9	2.0
	Qd		1.2	.9	.9	
A	Maverick	40	3.0	4.0	4.8	1.8
NA	Munsters	36	2.1	3.0	3.9	1.8
	Qd		.9	1.0	.9	

[a] Based on male and female junior high school students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual television programs.

[b] Score 1 point when subject chooses NA = Nonaction program over A = Action program.

[c] Qd = Action program's Q_1 - Nonaction program's Q_1.....Action program's Q_3 - Nonaction program's Q_3.

(Table cont. on next page)

Scale Value	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
A	Thriller	39	3.0	4.0	4.8	1.8
NA	Peyton Place	28	1.7	2.9	4.2	2.5
	Qd		1.3	1.1	.6	
A	Doctors/Nurses	20	2.0	3.9	4.8	2.8
NA	Dr. Kildare	39	1.9	2.9	3.9	2.0
	Qd		.1	1.0	.9	
A	Whirlybirds	41	3.1	3.9	4.7	1.6
NA	Mr. Magoo	39	1.4	2.3	3.8	2.4
	Qd		1.7	1.6	.9	
A	Superman	41	2.9	3.8	4.8	1.9
NA	The Reporter	16	1.0	2.0	4.0	2.0
	Qd		1.9	1.8	.8	
A	Burke's Law	41	2.9	3.7	4.7	1.8
NA	Divorce Court	27	1.1	1.9	3.4	2.3
	Qd		1.8	1.8	1.3	

Table 37

Scoring Weights and Quartile Differences of Actual Television Programs for Improvised Programs Test's Paired Comparison Section Informative Scale (Senior High Form)[a]

Scale Value[b]	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
I	Dr. Kildare	36	3.1	4.1	4.8	1.7
NI	Patty Duke	42	1.7	2.7	3.3	1.6
	Qd[c]		1.4	1.4	1.5	
I	Divorce Court	30	2.9	4.0	4.9	2.0
NI	Gunsmoke	42	1.6	2.6	3.4	1.8
	Qd		1.3	1.4	1.5	
I	Fugitive	40	2.9	3.9	4.7	1.8
NI	Leave It To Beaver	41	1.7	2.5	3.5	1.8
	Qd		1.2	1.4	1.2	
I	Peyton Place	35	2.7	3.8	4.6	1.9
NI	Whirlybirds	42	1.6	2.4	3.2	1.6
	Qd		1.1	1.4	1.4	
I	Defenders	37	2.9	3.8	4.5	1.6
NI	McHale's Navy	42	1.6	2.3	3.2	1.6
	Qd		1.3	1.5	1.3	
I	87th Precinct	27	2.8	3.8	4.4	1.6
NI	Alfred Hitchcock	41	1.2	2.2	3.5	2.3
	Qd		1.6	1.6	.9	
I	Bonanza	41	2.3	3.2	4.0	1.7
NI	Thriller	40	1.1	1.8	2.9	1.8
	Qd		1.2	1.4	1.1	

[a] Based on male and female senior high school students' ratings on a 5-point Thurstone Scale of amount of information perceived in individual television programs.

[b] Score 1 point when subject chooses I = Informative program over NI = Noninformative program.

[c] Qd = Informative program's Q_1- Noninformative program's Q_1...Informative program's Q_3- Noninformative program's Q_3.

(Table cont. on next page)

Scale Value	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
I	Burke's Law	42	1.8	3.0	4.2	2.4
NI	Outer Limits	42	1.1	1.8	2.8	1.7
	Qd		.7	1.2	1.4	
I	Father Knows Best	42	2.0	2.9	3.6	1.6
NI	Beverly Hillbillies	42	1.1	1.7	2.7	1.6
	Qd		.9	1.2	.9	
I	Flipper	25	1.7	2.7	3.4	1.7
NI	Munsters	32	1.0	1.6	3.0	2.0
	Qd		.7	1.1	.4	

Table 38

Scoring Weights and Quartile Differences of Actual Television Programs for Improvised Programs Test's Paired Comparison Section Realism Scale (Senior High Form)[a]

Scale Value[b]	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
R	Fugitive	40	3.0	4.4	5.0	2.0
UR	Wagon Train	41	2.8	3.5	4.2	1.4
	Qd[c]		.2	.9	.8	
R	Leave It To Beaver	41	3.1	4.3	5.0	1.9
UR	Dobie Gillis	42	2.4	3.4	4.3	1.9
	Qd		.7	.9	.7	
R	Combat	40	3.0	4.3	4.9	1.9
UR	Maverick	42	2.7	3.4	4.1	1.4
	Qd		.3	.9	.8	
R	Sea Hunt	42	3.0	4.1	4.9	1.9
UR	Virginian	35	2.7	3.4	4.1	1.4
	Qd		.3	.7	.8	
R	Divorce Court	30	2.9	4.0	4.9	2.0
UR	Rifleman	40	2.3	1.4	4.1	1.8
	Qd		.6	.6	.8	
R	Man from U.N.C.I.E.	17	3.3	4.0	4.7	1.4
UR	Burke's Law	42	2.2	3.2	4.1	1.9
	Qd		1.1	.8	.6	
R	Whirlybirds	42	2.8	3.8	4.6	1.8
UR	Patty Duke	42	2.9	3.0	4.4	1.5
	Qd		-.1*	.8	.2	

[a] Based on male and female senior high school students' ratings on a 5-point Thurstone Scale of amount of realism perceived in individual television programs.

[b] Score 1 point when subject chooses R = Realistic program over UR = Unrealistic program.

[c] Qd = Realistic program's Q_1- Unrealistic program's Q_1...Realistic program's Q_3- Unrealistic program's Q_3.

*Only time the "incorrect" preference choice's quartile value exceeded the "correct" preference choice's quartile value.

(Table cont. on next page)

Scale Value	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
R	Bonanza	41	3.1	3.8	4.5	1.4
UR	Flipper	25	1.8	2.6	3.9	2.1
	Qd		1.4	1.2	1.6	
R	Father Knows Best	42	2.9	3.8	4.5	1.6
UR	McHale's Navy	42	1.6	2.3	3.3	1.7
	Qd		1.3	1.5	1.2	
R	Gunsmoke	41	2.7	3.6	4.3	1.6
UR	Alfred Hitchcock	41	1.2	2.0	3.1	1.9
	Qd		1.5	1.6	1.2	
R	Rogues	15	2.4	3.6	4.1	1.7
UR	Thriller	40	1.0	1.5	2.7	1.7
	Qd		1.4	2.1	1.4	

Table 39

Scoring Weights and Quartile Differences of Actual Television Programs for Improvised Programs Test's Paired Comparison Section Action Scale (Senior High Form)[a]

Scale Value[b]	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
A	Man from U.N.C.L.E.	17	3.6	4.4	5.0	1.4
NA	Doctors/Nurses	25	2.5	3.6	4.5	2.0
	Qd[c]		1.1	.8	.5	
A	Sea Hunt	42	2.6	4.3	4.9	2.3
NA	Ben Casey	41	2.4	3.4	4.2	1.8
	Qd		.2	.9	.7	
A	Thriller	40	3.3	4.2	4.9	1.6
NA	Defenders	37	2.4	3.4	4.1	1.7
	Qd		.9	.8	.8	
A	Fugitive	40	3.0	4.2	4.8	1.8
NA	Dr. Kildare	36	2.5	3.3	4.1	1.6
	Qd		.5	.9	.7	
A	Daniel Boone	27	3.3	4.1	4.8	1.5
NA	The Reporter	8	2.8	3.0	4.2	1.4
	Qd		.5	1.1	.6	
A	Superman	42	3.3	4.1	4.8	1.5
NA	Patty Duke	42	2.1	3.0	4.1	2.0
	Qd		1.2	1.1	.7	
A	McHale's Navy	42	3.2	4.0	4.7	1.5
NA	Flintstones	42	2.0	2.8	3.8	1.8
	Qd		1.2	1.2	.9	

[a] Based on male and female senior high school students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual television programs.

[b] Score 1 point when subject chooses NA = Nonaction program over A = Action program.

[c] Qd = Action program's Q_1- Nonaction program's Q_1...Action program's Q_3- Nonaction program's Q_3.

(Table cont. on next page)

Scale Value	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
A	Burke's Law	42	3.1	3.9	4.5	1.4
NA	Bullwinkle	40	1.7	2.4	3.7	2.0
	Qd		1.2	1.2	.9	
A	Jonny Quest	23	2.7	3.8	4.6	1.9
NA	Father Knows Best	42	1.5	2.4	3.1	1.6
	Qd		1.2	1.4	1.5	
A	Flipper	25	2.8	3.8	4.2	1.4
NA	Peyton Place	35	1.3	2.3	3.4	2.1
	Qd		1.5	1.5	.8	
A	Alfred Hitchcock	41	3.0	3.7	4.4	1.4
NA	Mr. Magoo	36	1.4	2.2	3.3	1.9
	Qd		1.6	1.5	1.1	

Table 40

Scoring Weights and Quartile Differences of Actual Television Programs for Improvised Programs Test's Paired Comparison Section Informative Scale (College Form)[a]

Scale Value[b]	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
I	Doctors/Nurses	26	2.0	3.0	3.9	1.9
NI	Alfred Hitchcock	49	1.2	2.0	3.0	1.8
	Qd[c]		.8	1.0	.9	
I	Fugitive	42	1.5	2.3	3.4	1.9
NI	Superman	45	.8	1.1	1.4	.6
	Qd		.7	1.2	2.0	
I	Ripcord	22	1.7	2.3	3.4	1.7
NI	Father Knows Best	47	1.2	2.0	3.4	2.2
	Qd		.5	.3	0.0	
I	Sea Hunt	41	2.1	3.0	3.9	1.8
NI	Whirlybirds	41	1.3	2.1	3.0	1.7
	Qd		.8	.9	.9	
I	Perry Mason	49	2.3	3.4	4.3	1.9
NI	Wagon Train	47	1.5	2.3	3.3	1.8
	Qd		.8	1.1	.9	
I	87th Precinct	24	2.1	3.1	3.9	1.8
NI	Man from U.N.C.L.E.	26	1.6	2.2	3.6	2.0
	Qd		.5	.9	.3	
I	Dr. Kildare	46	2.4	3.3	4.1	1.7
NI	Burke's Law	39	1.2	2.2	3.8	2.6
	Qd		1.2	1.1	.3	

[a] Based on male and female college students' ratings on a 5-point Thurstone Scale of amount of information perceived in individual television programs.

[b] Score 1 point when subject chooses I = Informative program over NI = Noninformative program.

[c] Qd = Informative program's Q_1- Noninformative program's Q_1.....Informative program's Q_3- Noninformative program's Q_3.

Table 41

Scoring Weights and Quartile Differences of Actual Television Programs for Improvised Programs Test's Paired Comparison Section Realism Scale (College Form)[a]

Scale Value[b]	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
R	Perry Mason	49	1.8	2.9	4.2	2.4
UR	Alfred Hitchcock	49	1.2	2.0	3.2	2.0
	Qd[c]		.6	.9	1.0	
R	Ben Casey	46	2.1	3.4	4.1	2.0
UR	Patty Duke	34	1.4	2.5	3.8	2.4
	Qd		.7	.9	.3	
R	Divorce Court	33	2.1	3.7	4.7	2.6
UR	Bonanza	50	1.7	2.7	3.7	2.0
	Qd		.4	1.0	1.0	
R	Death Valley Days	42	2.5	3.6	4.5	2.0
UR	Peyton Place	28	1.4	2.7	3.7	2.3
	Qd		.9	.9	.8	
R	Doctors/Nurses	26	1.7	3.1	4.2	2.5
UR	Burke's Law	39	1.6	2.4	3.5	1.9
	Qd		.1	.7	.7	
R	87th Precinct	24	1.8	3.5	4.4	2.6
UR	Rogues	22	1.3	2.6	3.2	1.9
	Qd		.5	.9	1.2	
R	Fugitive	42	2.0	3.2	4.1	2.1
UR	Whirlybirds	42	1.7	2.5	3.7	2.0
	Qd		.3	.7	.4	

[a] Based on male and female college students' ratings on a 5-point Thurstone Scale of amount of realism perceived in individual television programs.

[b] Score 1 point when subject chooses R = Realistic program over UR = Unrealistic program.

[c] Qd = Realistic program's Q_1- Unrealistic program's Q_1....Realistic program's Q_3- Unrealistic program's Q_3.

Table 42

Scoring Weights and Quartile Differences of Actual Television Programs for Improvised Programs Test's Paired Comparison Section Action Scale (College Form)[a]

Scale Value[b]	Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$
NA	Mr. Magoo	32	3.2	4.0	4.7	1.5
A	Leave It To Beaver	47	1.8	2.6	3.3	1.5
	Qd[c]		1.4	1.4	1.4	
NA	Flintstones	43	2.4	3.6	4.6	2.2
A	Defenders	48	1.7	2.5	3.4	1.7
	Qd		.7	.9	1.2	
NA	Beverly Hillbillies	47	2.0	3.3	4.1	2.1
A	Peyton Place	28	1.5	2.1	3.0	1.5
	Qd		.5	1.2	.9	
NA	Bullwinkle	41	3.0	4.2	4.9	1.9
A	Ben Casey	46	2.0	2.9	3.7	1.7
	Qd		1.0	1.3	1.2	
NA	Outer Limits	41	2.9	3.6	4.5	1.6
A	Munsters	29	1.8	2.5	3.3	1.5
	Qd		1.1	1.1	1.2	
NA	Whirlybirds	42	2.4	4.0	4.5	1.6
A	Dobie Gillis	47	1.9	2.8	3.4	1.5
	Qd		.5	1.2	1.1	
NA	Alfred Hitchcock	49	2.6	3.2	4.1	1.5
A	Divorce Court	33	.9	1.2	2.6	1.7
	Qd		1.7	2.0	1.5	

[a] Based on male and female college students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual television programs.

[b] Score 1 point when subject chooses NA = Nonaction program over A = Action program.

[c] Qd = Nonaction program's Q_1- Action program's Q_1....

Nonaction program's Q_3- Action program's Q_3.

Table 43

Scoring Weights of Program Types for Improvised Programs Test Informative Scale (Junior High Form)[a]

Program	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
biographies of famous people	4.3	4.8	5.1	.8	1	0
World War II stories	3.7	4.7	5.1	1.4	1	0
World War I stories	3.5	4.5	5.0	1.5	1	0
Civil War stories	3.5	4.3	4.9	1.4	1	0
stories about juvenile delinquents	3.0	4.1	4.8	1.8	1	0
adventure stories	2.3	3.1	4.1	1.8	1	0
spectaculars	2.0	2.9	3.4	1.4	1	0
dramatic shows	1.9	2.6	3.4	1.5	0	1
adult westerns	1.7	2.6	3.3	1.6	0	1
melodrama	1.5	2.6	3.3	1.8	0	1
children's westerns	1.2	2.0	2.9	1.7	0	1
serious horror/monster stories	1.0	1.5	2.6	1.6	0	1

[a] Based on 31 male and 19 female junior high students' ratings on a 5-point Thurstone Scale of amount of information perceived in individual program types.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 44

Scoring Weights of Program Types for Improvised Programs Test Realism Scale (Junior High Form)[a]

Program	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
biographies of famous people	4.4	4.8	5.2	.8	1	0
stories about juvenile delinquents	3.4	4.4	5.0	1.6	1	0
World War II stories	3.6	4.3	4.9	1.3	1	0
World War I stories	3.3	4.1	4.8	1.5	1	0
Civil War stories	3.1	3.9	4.7	1.6	1	0
prison stories	2.8	3.6	4.2	1.4	1	0
adult westerns	2.5	3.2	4.0	1.5	0	1
dramatic shows	2.4	3.0	3.7	1.3	0	1
mystery stories	2.1	3.0	3.6	1.5	0	1
melodrama	2.0	2.9	3.6	1.6	0	1
children's westerns	1.2	1.8	2.6	1.4	0	1
serious horror/monster stories	.9	1.4	2.3	1.4	0	1

[a] Based on 31 male and 19 female senior high students' ratings on a 5-point Thurstone Scale of amount of realism perceived in individual program types.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 45

Scoring Weights of Program Types for Improvised Programs Test Action Scale (Junior High Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
World War II stories	50	4.3	4.8	5.1	.8	0	1
World I stories	50	3.9	4.7	5.1	1.2	0	1
Civil War stories	50	3.7	4.6	5.0	1.3	0	1
gangster stories	50	3.6	4.6	5.0	1.4	0	1
serious horror/monster stories	50	3.7	4.6	5.1	1.4	0	1
adventure stories	50	3.6	4.2	4.8	1.2	0	1
adult westerns	50	3.2	4.0	4.7	1.5	1	0
spy stories	49	2.8	3.7	4.3	1.5	1	0
spectaculars	50	2.6	3.3	4.1	1.5	1	0
stories about juvenile delinquents	50	3.0	3.2	4.7	1.7	1	0
boy meets girl comedies	50	2.1	2.8	3.5	1.4	1	0
melodrama	50	1.8	2.7	3.3	1.5	1	0

[a] Based on male and female junior high students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual program types.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 46

Scoring Weights of Program Types for Improvised Programs Test Informative Scale (Senior High Form)[a]

Program	n	Q_1	Q_2	Q_3	$Q_3 - Q_1$	I[b]	D[c]
biographies of famous people	43	4.2	4.8	5.1	.9	1	0
World War II stories	43	3.8	4.6	5.0	1.2	1	0
World War I stories	43	3.7	4.3	4.9	1.2	1	0
Civil War stories	42	3.6	4.2	4.9	1.3	1	0
spectaculars	43	2.2	3.0	3.5	1.3	1	0
adventure stories	43	2.1	2.8	3.4	1.3	1	0
adult westerns	43	1.5	2.1	2.7	1.2	0	1
military personnel comedies	43	1.6	2.1	2.7	1.1	0	1
love stories	43	1.6	2.1	2.9	1.3	0	1
boy meets girl comedies	43	1.2	1.9	2.5	1.3	0	1
children's westerns	43	.9	1.2	1.8	.9	0	1
serious horror/monster stories	43	.9	1.2	1.8	.9	0	1

[a] Based on male and female senior high students' ratings on a 5-point Thurstone Scale of amount of information perceived in individual program types.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 47

Scoring Weights of Program Types for Improvised Programs Test Realism Scale (Senior High Form)[a]

Program	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
biographies of famous people	4.1	4.7	5.1	1.0	1	0
World War II stories	3.7	4.5	5.0	1.3	1	0
stories about juvenile delinquents	3.6	4.0	4.5	.9	1	0
historical drama	3.5	4.0	4.6	1.1	1	0
adventure stories	2.5	3.1	3.8	1.3	1	0
dramatic shows	2.0	2.7	3.3	1.3	1	0
melodrama	1.9	2.6	3.1	1.2	0	1
military personnel comedies	1.9	2.5	3.1	1.2	0	1
mystery stories	1.7	2.3	3.0	1.3	0	1
children's westerns	.9	1.4	2.0	1.1	0	1
science fiction stories	.9	1.3	2.1	1.2	0	1
serious horror/monster stories	.8	1.1	1.4	.6	0	1

[a] Based on 19 male and 23 female senior high students' ratings on a 5-point Thurstone Scale of amount of realism perceived in individual program types.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 48

Scoring Weights of Program Types for Improvised Programs Test Action Scale (Senior High Form)[a]

Program	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
World War II stories	3.9	4.6	5.1	1.2	0	1
World War I stories	3.6	4.3	4.9	1.3	0	1
adventure stories	3.7	4.3	4.9	1.2	0	1
children's westerns	3.6	4.2	4.9	1.3	0	1
adult westerns	3.2	3.9	4.5	1.3	0	1
stories about juvenile delinquents	3.0	3.7	4.2	1.2	1	0
military personnel comedies	2.7	3.2	3.9	1.2	1	0
boy meets girl comedies	2.1	2.9	3.5	1.4	1	0
melodrama	1.8	2.7	3.2	1.4	1	0
historical drama	1.9	2.6	3.3	1.4	1	0
biographies of famous people	1.2	1.9	2.6	1.4	1	0

[a] Based on 19 male and 24 female senior high students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual program types.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 49

Scoring Weights of Program Types for Improvised Programs Test Informative Scale (College Form)[a]

Program	Q_1	Q_2	Q_3	$Q_3 - Q_1$	I[b]	D[c]
biographies of famous people	3.8	4.4	5.0	1.2	1	0
historical drama	3.7	4.3	4.9	1.2	1	0
Civil War stories	3.2	3.9	4.4	1.2	1	0
World War I stories	3.0	3.7	4.3	1.3	1	0
gangster stories	1.2	1.9	2.6	1.4	1	0
military personnel comedies	1.0	1.6	2.4	1.4	1	0
melodrama	1.0	1.4	2.2	1.4	0	1
love stories	.9	1.4	2.2	1.3	0	1
family situation comedies	.9	1.3	2.2	1.3	0	1
boy meets girl comedies	.9	1.3	2.0	1.1	0	1
children's westerns	.9	1.2	1.7	.8	0	1
serious horror/monster stories	.8	1.2	1.6	.8	0	1

[a] Based on 23 male and 20 female college students' ratings on a 5-point Thurstone Scale of amount of information perceived in individual program types.

[b] Score 1 point when subject indicates L = Like for program marked 1 under I column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 50

Scoring Weights of Program Types for Improvised Programs Test Realism Scale (College Form)[a]

Program	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
historical drama	3.3	3.9	4.4	1.1	1	0
stories about juvenile delinquents	2.5	3.1	3.8	1.3	1	0
adult westerns	1.7	2.3	3.0	1.3	1	0
love stories	1.4	2.0	2.7	1.3	1	0
gangster stories	1.4	2.0	2.7	1.3	1	0
family situation comedies	1.1	1.7	2.3	1.2	1	0
military personnel comedies	1.1	1.7	2.3	1.2	1	0
musicals	1.0	1.5	2.3	1.3	0	1
melodrama	1.0	1.5	2.1	1.1	0	1
science fiction stories	.8	1.2	1.5	.7	0	1
children's westerns	.8	1.2	1.6	.8	0	1
serious horror/monster stories	.8	1.0	1.3	.5	0	1

[a] Based on 23 male and 21 female college students' ratings on a 5-point Thurstone Scale of amount of realism perceived in individual program types.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 51

Scoring Weights of Program Types for Improvised Programs Test Action Scale (College Form)[a]

Program	Q_1	Q_2	Q_3	$Q_3 - Q_1$	L[b]	D[c]
children's westerns	4.5	4.9	5.2	.7	1	0
adventure stories	4.0	4.6	5.0	1.0	1	0
gangster stories	4.0	4.6	5.0	1.0	1	0
World War II stories	3.9	4.3	4.8	.9	1	0
World War I stories	3.8	4.3	4.9	1.1	1	0
spy stories	3.8	4.2	4.8	1.0	1	0
serious horror/monster stories	3.6	4.1	4.5	.9	0	1
science fiction stories	3.6	4.1	4.6	1.0	0	1
Civil War stories	3.6	4.1	4.6	1.0	0	1
mystery stories	3.5	3.9	4.3	.8	0	1
stories about juvenile delinquents	3.1	3.7	4.1	1.0	0	1
adult westerns	3.1	3.7	4.2	1.1	0	1

[a] Based on 23 male and 21 female college students' ratings on a 5-point Thurstone Scale of amount of action perceived in individual program types.

[b] Score 1 point when subject indicates L = Like for program marked 1 under L column.

[c] Score 1 point when subject indicates D = Dislike for program marked 1 under D column.

Table 52

Statistically Significant Comparisons of Male and Female Ratings of Actual Television Programs by Junior, Senior High and College Subjects[a]

Informative Scale

Program	School Level	Sex Ranking Informative High	n	X^2	Level of Signif-icance
Beverly Hillbillies	JHS	M	42	5.40	.05
Bonanza	JHS	F	42	4.13	.02
Burke's Law	JHS	F	41	3.94	.05
Doctors/Nurses	JHS	F	20	5.49	.02
Patty Duke	JHS	F	40	9.18	.01
	SHS	F	42	8.30	.01

Realism Scale

Program	School Level	Sex Ranking Realism High	n	X^2	Level of Signif-icance
Defenders	JHS	F	35	4.54	.05
Dr. Kildare	JHS	F	39	7.97	.01
Munsters	JHS	F	36	5.89	.02
Patty Duke	JHS	F	40	7.29	.01
Sea Hunt	SHS	M	42	5.99	.02
Bonanza	Coll	F	50	3.85	.05
Maverick	Coll	F	46	4.25	.05

[a] 93.7% or 517 of the 552 comparisons of male and female ratings of actual television programs on informative, realism, action and like-dislike scales show no significant difference using standard fourfold table chi square analysis.

(Table cont. on next page)

Action Scale

Program	School Level	Sex Ranking Action High	n	X^2	Level of Significance
Divorce Court	JHS	M	27	4.28	.05
Doctors/Nurses	JHS	M	20	5.21	.05
Patty Duke	JHS	M	40	4.58	.05
Sky King	JHS	M	40	5.35	.05
Wagon Train	JHS	M	42	6.33	.02
Defenders	SHS	M	37	6.04	.02
Alfred Hitchcock	Coll	M	49	6.58	.02
Rifleman	Coll	F	45	5.95	.02

Likes-Dislikes Scale

Program	School Level	Sex Liking	n	X^2	Level of Significance
Defenders	JHS	F	35	6.99	.01
Dobie Gillis	JHS	M	42	6.04	.02
Docotrs/Nurses	JHS	F	21	8.14	.01
Sea Hunt	JHS	M	42	5.20	.05
	SHS	M	42	6.64	.01
Combat	SHS	M	40	6.17	.02
Dr. Kildare	SHS	F	36	6.47	.02
McHale's Navy	SHS	M	41	5.36	.05
Outer Limits	SHS	M	42	5.78	.02
Patty Duke	SHS	F	42	9.59	.01
Peyton Place	SHS	F	35	4.60	.05
Ben Casey	Coll	F	46	5.74	.02
Leave It To Beaver	Coll	M	47	7.77	.01
Thriller	Coll	F	39	4.45	.05

Table 53

Statistically Significant Comparisons of Male and Female Ratings of Television Program Types by Junior, Senior High and College Subjects

Informative Scale

Program Type	School Level	Sex Ranking Informative High	n	X^2	Level of Significance
historical drama	JHS	M	50	5.63	.02
science fiction stories	JHS	F	50	5.12	.05
animal stories	JHS	M	50	5.77	.02
spectaculars	JHS	M	50	5.00	.05
military personnel comedies	JHS	F	50	3.88	.05
family situation comedies	JHS	F	50	4.58	.05
children's westerns	JHS	F	50	5.43	.02
love stories	JHS	F	50	4.58	.05
musicals	Coll	F	43	5.18	.05

Action Scale

Program Type	School Level	Sex Ranking Action High	n	X^2	Level of Significance
science fiction stories	JHS	M	49	9.86	.01
serious horror/ monster stories	JHS	M	50	4.56	.05
prison stories	Coll	M	44	7.32	.01
stories about juvenile delinquents	Coll	M	44	4.37	.05
adult westerns	Coll	F	44	3.72	.05
biographies of famous people	Coll	M	44	3.72	.05

(Table cont. on next page)

Realism Scale

Program Type	School Level	Sex Ranking Realism High	n	X^2	Level of Significance
prison stories	JHS	M	50	8.10	.01
boy meets girl comedies	JHS	F	50	4.78	.05
mystery stories	JHS	M	50	22.40	.001
science fiction stories	JHS	F	50	11.30	.001
	Coll	F	44	11.00	.001
historical drama	SHS	F	43	5.11	.05
gangster stories	SHS	M	43	4.80	.05
family situation comedies	SHS	F	43	6.68	.01
dramatic shows	Coll	F	44	5.73	.02
military personnel comedies	Coll	F	44	4.86	.05

Likes-Dislikes Scale

Program Type	School Level	Sex Liking	n	X^2	Level of Significance
prison stories	JHS	M	50	7.41	.01
boy meets girl comedies	JHS	M	50	16.20	.001
	SHS	F	43	6.76	.01
World War I stories	JHS	M	50	6.50	.01
	SHS	M	43	6.26	.02
	Coll	M	39	6.24	.02

(Table cont. on next page)

Program Type	School Level	Sex Liking	n	X^2	Level of Signif-icance
dramatic shows	JHS	F	49	4.99	.05
	SHS	F	43	11.00	.001
	Coll	F	39	6.03	.02
Civil War stories	JHS	M	50	11.80	.001
science fiction stories	JHS	M	50	16.30	.001
gangster stories	JHS	M	50	5.12	.05
family situation comedies	JHS	F	50	5.43	.02
	SHS	F	43	8.73	.01
World War II stories	JHS	M	50	14.20	.001
musicals	JHS	F	50	8.23	.01
	SHS	F	43	7.72	.01
	Coll	F	39	4.28	.05
melodrama	JHS	F	49	6.85	.01
love stories	JHS	F	50	21.70	.001
	SHS	F	43	16.70	.001
adventure stories	Coll	M	39	6.03	.02

correlation coefficients were calculated for each class.

N of Ss by sex & grade were:

	n taking JHS Form of IPT				n taking SHS Form of IPT				n taking college form of IPT				
												College Group	
Grade Level	7	7	8	9	7	10	11	12	10	10	11	I	II
males:	17	11	17	14	8	24	12	12	14	11	12	14	--
females:	17	11	11	11	15	8	16	14	13	18	12	11	17

College Ss were selected from journalism, education, & child development classes. JHS & SHS Ss were selected from average English classes at 3 JH & 3 SH suburban Greater Minneapolis-St. Paul schools.

Results are summarized in Tables 54-55 on pages 313-316.

Score on PCT female form A was positively correlated (r = .43) at the .01 level of significance with score on IPT JHS form.

Score on PCT female form A was positively correlated (r = .34) at the .05 level of significance & score on PCT male form A was positively correlated (r = .39) with score on IPT SHS form.

PCT score wasn't significantly correlated with score on the IPT college form.

The data suggest a modest positive correlation between score on PCT male & female form A's & score on IPT JHS & SHS forms.

Media Use Inventory (MUI)

Rationale for development of MUI. Underlying considerable thought concerning aesthetic taste is the idea that there exists a group of persons who epitomize a sort of "cultural man." This "cultural man" goes to concerts & plays; carefully selects his tv fare, watching only "better" programs; reads hard news, editorials; reads "high quality" magazines; is interested in aesthetics, fine arts, "quality" literature; & actively samples the cultural environment. If such a person exists, he would obtain a high score on any taste test.

It seemed worthwhile to develop a short MUI to try & pick out the "cultural man".

Again, as with the IPT, there wouldn't be time either for adequate validation against an independent criterion or for any reliability considerations.

The MUI was originally designed to measure 8 general media areas: film, fiction, nonfiction, drama, music, art, education, science, & the humanities.

4 general types of questions were developed for each area, except the humanities. These general areas were: active participation (writing a story, drawing), passive participation (attending a play, seeing an art exhibit), reading participation (reading a play, reading a movie critic's column), & expressing interest in the subject (being above the median cut for interest in movies, art). Due to an imbalance

Table 54

Correlation Preference Choice Test Scale and Total Test Scores with Improvised Programs Test Scale and Total Scores

Female

PCT^{AF} vs IPT (JHS Form)

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
7	17	.50*	17	.41	17	-.17	17	.30
7	11	.68*	11	.26	11	.01	11	.33
8	11	-.17	11	-.20	11	.00	11	-.09
9	11	.26	11	.34	11	.27	11	.47
Total							50	.43**[a]

PCT^{AF} vs IPT (SHS Form)

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
7	15	.35	15	-.02	15	.45*	15	.42
10	8	.31	8	.72*	8	.24	8	.52
11	16	-.04	16	.51*	16	.37	16	.31
12	14	.09	14	.21	14	.29	14	.18
Total							38[b]	.34*

[a] Product-moment correlation coefficient used when n ≤ 30.

[b] Total of Senior high females on Senior High Form; does not include Grade 7.

*Significant at .05 level.

**Significant at .01 level.

(Table cont. on next page)

PCT^{AF} vs IPT (College Form)

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
10	13	.22	13	.15	13	.36	13	.11
10	18	.13	18	.20	18	.34	18	-.09
11	12	.13	12	.22	12	-.13	12	.19
Coll_1	11	.30	11	-.07	11	.08	11	.30
Coll_2	17	-.09	17	-.01	17	-.13	17	-.36
Total							28[a]	-.24

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[a] Total of college females on College Form does not include Grades 10 and 11.

Table 55

Correlation Preference Choice Test Scale and Total Test Scores with Improvised Programs Test Scale and Total Scores

Male

PCT^{MA} vs IPT (JHS Form)

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
7	17	-.24	17	-.07	17	-.07	17	-.21
7	11	-.44	11	.05	11	.41	11	-.34
8	17	.22	17	-.15	17	.19	17	.22
9	14	.15	14	.04	14	.52*	14	.29
Total							49	-.18[a]

PCT^{MA} vs IPT. (SHS Form)

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
7	8	-.01	8	.11	8	-.05	8	.03
10	24	.06	24	.38*	24	.51**	24	.51*
11	11	.06	11	.31	11	.30	11	.29
12	12	-.28	12	-.09	12	-.28	12	-.01
Total							47[b]	.39**

[a] Product-moment correlation coefficient used when $n \leq 30$.

[b] Total of senior high males on Senior High Form does not include grade 7.

*Significant at .05 level.

**Significant at .01 level.

(Table cont. on next page)

PCT^{AM} vs IPT (College Form)

Scale	Informative		Realism		Action		Total	
grade	n	r_s	n	r_s	n	r_s	n	r_s
10	14	.58*	14	.21	14	.06	14	.39
10	11	-.06	11	.07	11	.13	11	.08
11	12	-.35	12	-.25	12	.24	12	-.54*
11	6	.64	6	.14	6	.84*	6	.51
Coll	14	-.03	14	-.27	14	-.04	14	-.07

*Significant at .05 level.

of items (it was easier to write items for the music & fiction category), the items were weighted so that each area would contribute equally to total score (except for several miscellaneous items).

Selection of items for MUI. The MUI was pretested on 39 college Ss (19 male; 20 female). Each item's correlation with total score was determined by chi square formula & typical 2 x 2 design. Results are summarized in Table 56 on page 318.

Of the original 46 items, 18 correlated with total score (9 at the .05 level of significance; 7 at the .01 level of significance; & 2 at the .001 level of significance). On the basis of face validity (admittedly no scientific way to determine validity), the items appeared to form a tight cluster expressing literary-dramatic interests. Musical, scientific, & other items didn't correlate with total score. Of the 18 items chosen for inclusion in the final MUI, only 1 showed a statistically significant difference between male & female Ss (using chi square formula & 2 x 2 design). This was the item concerning attendance of an opera, light opera, or stage musical. Since males & females are separate on the PCT, the sex difference wouldn't affect any comparison of the 2 tests (the same was true for the IPT).

A copy of the MUI is on pages 319 and 320. R is counted "correct" if in shaded area.

Scoring procedure for the MUI involved: 1 point was given for every answer above the pretest group's median cut; or in the case of 2 category choices, for indication of media participation.

Comparison of PCT & MUI. PCT male form A & female for A & the MUI were administered to 43 male & 83 female college Ss. Approximately half the Ss took the 2 tests concurrently, while the other half took the 2 tests on 2 separate administrations (between 2 & 3 weeks apart).

College Ss were selected from undergraduate journalism, education, & child development classes.

Spearman-rank correlation coefficients were calculated for each separate group. Pearson product-moment correlation coefficients were calculated for total groups.

Results are summarized in Table 57 on page 321.

Score on PCT male form A was positively correlated ($r = .35$) at the .05 level of significance with MUI total score. Score on PCT female form A was positively correlated ($r = .33$) at the .01 level of significance with MUI total score. Of the Spearman-rank correlation coefficients for separate groups, only 2 of 6 were statistically significant.

The data suggest a very modest relationship between score on PCT male & female A forms & score on the MUI. There is the possibility that the MUI might be modestly related to the IPT. Funds didn't allow such a comparison to be made.

Inventory of Satisfactions Found in Reading Fiction

Rationale for inclusion of Satisfactions Inventory. The Inventory of Satisfactions Found in Reading Fiction was included for experimental purposes.

Table 56

Chi Square "Correlation" of Media Use Inventory Items With Total Score[a]

	Item Number		x^2	Level of significance
Reading	1		7.40	.01
	2		5.93	.05
	3		9.49	.01
	4	play	6.39	.05
		book	5.71	.05
		concert	5.34	.05
Attendance	1		7.48	.01
	2		7.03	.01
	3		6.74	.05
Interest	1		11.41	.001
	2		4.57	.01
	3		5.70	.05
	4		13.50	.001
	5		7.12	.01
	6		4.38	.05
	7		7.57	.01
	8		4.29	.05
	9		5.78	.05

[a] Based on upper and lower median cut comparisons with total score using 2 x 2 chi square formula (for n= 39).

Coll Form

Media Use Inventory

Name: ____

Age: __18; __19; __20; __21; __Over 21

Sex: __Male; __Female

Year: __Freshman; __Sophomore; __Junior; __Senior;

__Graduate

Instructor: ______________________ Class: __________

....

1. Excluding assigned reading for school, about how many novels have you read in the past year?

___ none
___ one
/// two
/// three
/// four
/// five
/// six
/// seven
/// eight
/// nine
/// 10
/// more than 10

2. About how many hours do you spend reading either fiction or non-fiction articles in magazines during an average week?

___ none at all
___ up to 1 hour
/// up to 2 hours
/// up to 3 hours
/// up to 4 hours
/// up to 5 hours
/// up to 6 hours
/// up to 7 hours
/// up to 8 hours
/// up to 9 hours
/// 10 hours or more

3. About how many editorial or opinion articles do you read in the newspaper on an average day?

___ none
___ one
/// two
/// three
/// four
/// five or more

4. Do you usually read:

	Yes	No
play reviews	///	___
book reviews	///	___
concert reviews	///	___

Indicate by placing an "X" in the appropriate column whether you have attended any of the following in the past year. Do not count events which were part of your regularly assigned school course work.

	Have Attended	Have Not Attended
1. an opera, light opera, or stage musical	///	___
2. an art, sculpture, photograph, architectural display or museum exhibit	///	___
3. a stage play (other than a musical)	///	___

Indicate your interest in the following by placing an "X" in the appropriate space on the seven-place scale (:X:).

	Absolutely Not Interested — INTEREST — Greatly Interested
1. English-American literature	__:__:__:__:__://://
2. Greek, Latin, classical literature	__:__:__://://://://
3. reading in general	__:__:__:__:__:__://
4. drama	__:__:__:__:__://://
5. acting, directing	__:__://://://://://
6. aesthetics	__:__:__:__://://://
7. fine arts	__:__:__:__:__://://
8. social science	__:__:__:__:__://://
9. humanities	__:__:__:__:__:__://

Table 57

Correlation Preference Choice Test Total Score. with Media Use Inventory Total Score

College Group	Female		Male	
	n	r_s	n	r_s
1	6	.09	8	.66*
2	17	.01	9	.75**
3	11	.37	14	.16
Total	83[a]	.33**[b]	43	.35*

[a] Totals are not additive since r_s was not computed for several groups with $N > 6$.

[b] Product-moment correlation coefficient used where $N \leq 30$.

*Significant at .05 level.

**Significant at .01 level.

The Satisfactions Inventory reportedly covers several areas of appreciation akin to those covered in the PCT. A sample page from the Satisfactions Inventory is on page 35.

The Satisfactions Inventory's escape category (getting excitement & adventure in fiction to counterbalance the commonplaceness of my daily life) seems to probe an area of appreciation akin to PCT action scale (displaying a high degree of physical action... displaying a very modified degree of physical action).

The Satisfactions Inventory's information categories could possibly measure the same appreciation area as PCT informative scale.

Ss scoring high on PCT should possibly score high on the Satisfactions Inventory's technical-critical (analyzing the qualities of the author's style) & self-development (feeling that I am developing my personality) categories.

On the basis of these assumptions, it was decided to test the following postulates. There should be:

(1) a positive relationship between scores on the PCT informative scale male & female A forms & the Satisfactions Inventory's information score derived by combining scores on the Satisfactions Inventory's 4 information categories.
(2) a positive relationship between scores on PCT action scale male & female A forms & score on the Satisfactions Inventory's escape category.
(3) a negative relationship between scores on PCT information scale male & female A forms & score on the Satisfactions Inventory's escape category.
(4) a negative relationship between a combined PCT realism & informative scale male & female A form score & score on the Satisfactions Inventory's escape category.
(5) a positive relationship between total scores on PCT male & female A forms & (a) score on the Satisfactions Inventory's technical-critical category; (b) score on the Satisfactions Inventory's self-development category; & a (c) Satisfactions Inventory combined score, derived by adding scores on the information categories, technical-critical category, self-development category, & a non-escape score (derived by subtracting total escape category score from the total n of items in the escape category).

Comparison of PCT with the Satisfactions Inventory. PCT male form A & female form A were administered to 16 male & 16 female college journalism Ss & the Satisfactions Inventory was administered 3 weeks later.

Since the Satisfactions Inventory doesn't have any overall score, a series of scores were developed & Spearman-rank correlation coefficients were calculated between PCT scores & these derived Satisfactions Inventory scores.

Results were: PCT information scale scores for male & female A forms weren't significantly correlated (male $r_s = .03$; female $r_s = .20$) with a total score on the 4 information categories on the Satisfactions Inventory.

PCT action scale score female A form was positively correlated (r_s = .61) with a total score on the escape category of the Satisfactions Inventory at the .01 level of significance.

PCT action scale score male form A wasn't significantly correlated (r_s = .06) with a total score on the escape category of the Satisfactions Inventory.

Although not significant, PCT realism scale scores on male form A & female form A were negatively correlated (male r_s = -.32; female r_s = -.41) with a total score on the escape category of the Satisfactions Inventory.

Although not significant, information scale scores on the PCT male form A & female form A were negatively correlated (male r_s = -.28; female r_s = -.36) with a total score on the escape category of the Satisfactions Inventory.

Total score on PCT male form A was correlated (r_s = .43) with a derived score on the technical-critical category of the Satisfactions Inventory at the .05 level of significance. Total score on PCT female form A wasn't significantly correlated (r_s = .12) with a derived score on the technical-critical category of the Satisfactions Inventory.

Total scores on PCT male form A & female form A weren't significantly correlated with a derived score on the self-development category of the Satisfactions Inventory or with an arbitrary score derived by adding scores on the information, technical-critical, self-development categories with a nonescape category score (total n of escape category items minus total score on escape category) on the Satisfactions Inventory. The female form A r_s 's were both negative (-.24, -.08), while the male form A r_s's were both positive (.18; .39).

In summary, the correlations were all in the predicted direction, except for the latter mentioned female form A r_s's (-.24; -.08).

Supplemental Records & Tests

Where records were available, PCT male form A & female form A scores were compared to: (1) verbal & nonverbal Lorge-Thorndike Intelligence Test scores; (2) Otis Quick-Scoring Mental Ability Test score ; (3) scores on the General Vocabulary & The Ability to Interpret Literary Material tests of the Iowa Tests of Educational Development series; (4) Iowa Test of Basic Skills reading comprehension & vocabulary scores; (5) Gates Basic Reading Test Reading Vocabulary & Level of Comprehension scores; (6) Differential Aptitude Test Verbal & Nonverbal Reasoning scores; (7) Cooperative School & College Ability Test score; (8) Minnesota Scholastic Aptitude Test scores; (9) high school rank; (10) grade-point average; & (11) English grades.

Results are summarized in Tables 58-66 on pages 324-329.

These tables suggest there may be slight negative correlation between aesthetic preference choice score & native intelligence as measured by standardized tests.

Male form A scores were negatively correlated with both Lorge-Thorndike verbal & nonverbal scores at the .05 level of significance.

Table 58

Correlation Preference Choice Test Total Score With Verbal and Nonverbal Scores on Lorge-Thorndike Intelligence Test

Females on Female Form

	Lorge Verbal		Lorge Nonverbal	
Grade	n	r_s	n	r_s
7	15	.06	15	.00
8	12	-.38	12	-.40
10	14	.41	14	.29
10	13	.26	13	.14
11	13	.04	13	-.13
12	13	-.17	13	-.23
Total	80	-.10[a]	80	-.08
	Males on Male Form			
7	8	.15	8	.01
8	10	-.02	10	.16
10	10	-.45	10	-.17
10	14	-.07	14	-.12
11	13	-.05	13	-.20
12	11	-.01	11	-.17
Total	66	-.26*	66	-.31*

[a] Product-moment correlation coefficient used when $N \leq 30$.

*Significant at .05 level.

Table 59

Correlation Preference Choice Test Total Score With Vocabulary and Reading Comprehension Score on Iowa Test of Basic Skills

Females on Female Form

	Vocabulary		Reading Comprehension	
Grade	n	r_s	n	r_s
7	15	-.04	15	-.03
7	15	-.13	15	.25
8	12	-.29	12	-.18
9	13	.44	13	.54

Males on Male Form

	Vocabulary		Reading Comprehension	
Grade	n	r_s	n	r_s
7	15	.06	15	.06
9	5	.97*	5	1.00**

*Significant at .05 level.

**Significant at .01 level.

Table 60

Correlation Preference Choice Test Total Score With Reading Vocabulary and Level of Comprehension Score on Gates Basic Reading Tests

Females on Female Form

	Reading Vocabulary		Level of Comprehension	
Grade	n	r_s	n	r_s
7	15	-.08	15	.01
9	13	-.02	13	-.29
Total	28	-.13	28	.13

Males on Male Form

	Reading Vocabulary		Level of Comprehension	
Grade	n	r_s	n	r_s
7	15	.06	14	.40
9	8	.07	8	.45
Total	23	.10	23	.59*

*Significant at .05 level.

Table 61

Correlation Preference Choice Test Total Score. With Verbal Reasoning and Nonverbal Reasoning Differential Aptitude Test Score

Females on Female Form

	Verbal Reasoning		Nonverbal Reasoning	
Grade	n	r_s	n	r_s
10	14	.09	14	.30
11	13	.05	13	.00

Males on Male Form

	Verbal Reasoning		Nonverbal Reasoning	
Grade	n	r_s	n	r_s
10	14	.26	14	.41
11	11	-.17	11	-.21

Table 62

Correlation Preference Choice Test Total Score With Otis Quick-Scoring Mental Ability Test Score

	Females on Female Form		Males on Male Form	
Grade	n	r_s	n	r_s
7	15	.06	15	.47*
9	14	.42	6	.36
Total	29	.04	21	.30

*Significant at .05 level.

Table 63

Correlation Preference Choice Test Total Score With School and College Aptitude Test Total Score

	Females on Female Form vs SCAT		Males on Male Form vs SCAT	
Grade	n	r_s	n	r_s
10	16	.64**	10	-.59*
12	13	.37	12	.59

*Significant at .05 level.

**Significant at .01 level.

Table 64

Correlation Preference Choice Test Total Score With Minnesota-Scholastic Aptitude Test Score

	Females on Female Form		Males on Male Form	
	n	r_s	n	r_s
College	24	.24	30	-.08

Table 65

Correlation Preference Choice Test Total Score With Literary and Vocabulary Score on Iowa Test of Educational Development

Female

	PCT^{FA} vs Literary		PCT^{FA} vs Vocabulary	
Grade	n	r_s	n	r_s
9	15	.48*	--	--
10	16	.67**	16	.50*
10	14	.13	14	.22
11	13	-.11	13	-.09
12	13	-.21	13	.26

Male

	PCT^{MA} vs Literary		PCT^{MA} vs Vocabulary	
Grade	n	r_s	n	r_s
7	8	-.02	8	.32
8	12	.40	12	.23
9	11	.06	--	--
10	14	-.12	14	.08
10	9	.14	9	-.05
11	14	-.33	14	-.10
12	12	-.25	12	.66*

*Significant at .05 level.

**Significant at .01 level.

Table 66

Correlation Preference Choice Test Total Score With High School Rank , Grade.

	Female		Male	
	PCT^{FA} vs High School Rank		PCT^{MA} vs High School Rank	
Grade	n	r_s	n	r_s
10	16	.41	10	.25
12	14	-.08	12	.70*
coll	27	-.10	32	-.04

	PCT^{FA} vs High School Grade		PCT^{MA} vs High School Grade	
Grade	n	r_s	n	r_s
7	15	-.09	15	.14
7	15	.06	8	.20
8	12	.29	12	.30
9	16	.44*	11	.12
10	14	.01	14	.50*
11	13	.05	14	-.12
coll	45	.03[a]	50	.23

	PCT^{FA} vs English Grade		PCT^{MA} vs English Grade	
Grade	n	r_s	n	r_s
10	17	.53*	11	-.17
12	15	.04	12	-.12
coll	26	.11	32	.02

[a] Product-moment correlation coefficient used when $n \leq 30$.

*Significant at .05 level.

Female form A scores were negatively correlated with Lorge-Thorndike verbal & nonverbal scores. The correlations weren't significant.

The tables suggest there is probably little correlation between aesthetic preference choice & scholastic aptitude, reading comprehension, vocabulary, verbal reasoning, nonverbal reasoning, or grades in school. The majority of the correlations weren't significant. There is a hint that slight negative relationships might prevail, but the grade to grade inconsistencies in the data seem to favor a no correlation interpretation. The data do refute any claim that the PCT measures intelligence, scholastic ability or reading comprehension.

Relationship of PCT Score to Education

Preference Choice Theory was based to considerable extent on the concept of natural development (trait improvement as age/education increases). This assumption suggests that PCT score should increase as age/education increases.

Knowledge that plateau phases are common with many types of learning performances cautions that interruptions (even regressions) in performance may be expected.

It seemed reasonable to consider several possibilities: (1) preference choice in general increases relatively regularly with age (year by year) or education (grade by grade); (2) preference choice in general increases with age or education, but at a certain age or grade persons characteristically plateau before moving on to the next preference choice level (this plateau probably occurs at a certain point in psychological development, but due to factors such as early or late onset of puberty, inferior or superior intelligence, deficient or enriched scholastic training, impoverished or challenging home environment, the point is probably reached at different age or grade levels by different persons); (3) preference choice increases with age or education up to a certain age or grade then decreases with increasing age or education (there is a curvilinear relationship between preference choice & age or education); (4) preference choice varies cyclicly with age or education; & (5) preference choice neither increases or decreases with age (preference choice isn't related to natural development).

Means of scores for males & females, who took PCT during either reliability, validity, & supplemental testing phases, on their respective A forms were calculated for each grade. Results are summarized in Table 67 on page 331.*

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*A tentative check on linearity-curvilinearity using the pretest sample was provided by the method of the moving average, which (19) represents a descriptive technique for detecting trends in data.

After items were chosen for inclusion on the various test forms by the method of correlation with total score, the original pretest sample was rescored on included items only. Moving mean averages were then calculated by the method suggested by Croxton & Crowden (19, p. 387): that is, each successive grade was combined & averaged (grade 7 & grade 8 scores added together & averaged; grade 7, 8 & 9 scores added together & averaged, etc..). This results in an artificial distribution & as far as this study is concerned was only

(cont. on page 332).

Table 67

Mean Scores on Male Form A and Female Form A of the Preference Choice Test (including realism, information, action scales) by Grade and by Sex for Subjects Used During Reliability, Validity and Supplemental Testing Phases

	Females (23 items)		Males (27 items)	
	n	$\bar{X}$	n	$\bar{X}$
Grade:				
7	30	7.43	57	9.96
8	52	9.13	77	10.19
9	20	10.35	21	11.52
10	80	9.23	69	10.55
11	41	10.90	42	13.21
12	60	10.98	34	14.44
College	195	14.73	122	16.63
Total	478	11.76	422	12.79

Results suggest a pattern of linearity between PCT score & education. Only confounding feature is the dip at grade 10 for both males & females.

2 interpretations are possible: there is, in reality, a dip; or the dip is an artifact of sampling error (the grade 9 n's are decidedly low). An analysis of variance using F test was performed to test for the significance of differences between the means.[a] Separate t tests were then performed to test for the significance of differences between each successive mean.[b]

Analysis of variance for female Ss is summarized in the following ANOVA table:[c]

Source of Variation	Females Sum of Squares	(df)	Estimate of Variance
Between groups	3260.88	6	543.48
Within groups	6618.45	471	14.05
Total	9879.33	477	
			F = 38.68*

*F was significant at the .01 level.

(cont. from page 330)
useful as a descriptive statistic (no scientific conclusion may be drawn from such an after-the-fact examination).

Mean Accumulative Grade	Moving Mean of Scores on PCT items	Mean Accumulative Grade	Moving Mean of Scores on PCT items
7	35.0	10	42.7
7.5	33.5	10.5	45.3
8	34.5	11	46.0
8.5	36.5	11.5	51.0
9	38.1	12	58.0
9.5	41.4		

NOTE -- PCT scores are adjusted to a base of 100 (percentage).

[a] When using the F test, the following (26, p. 206) should be noted:

> ...the F test, although permitting us to infer that there are significant differences between the groups, does not specify that each group differs significantly from each of the others...The F test is an over-all test...To determine whether any particular mean difference is significant or not, we would need to test the null hypothesis applied to the mean difference by the t test.

[b] The formula for testing the significance between 2 means by use of the t test (26, pp. 158, 182) is:

$$t = \frac{\bar{X}_1 - \bar{X}_2}{r_{md}}$$

where r_{md} = the standard error of the mean difference,

$$\sqrt{r_{m_1}^2 + r_{m_2}^2}$$

$\bar{X}_1$ = the mean of the first group

$\bar{X}_2$ = the mean of the second group

[c] The formula for calculating F (26, p. 206) is:

(cont. on next page)

Analysis of variance for male Ss is summarized in the following ANOVA table:

Source of Variation	Males Sum of Squares	(df)	Estimate of Variance
Between groups	3256.10	6	542.68
Within groups	6565.55	415	15.82
Total	9821.65	421	
			F = 34.30*

*F was significant at the .01 level.

Since the F test doesn't tell which means are different, separate t tests were performed.

Results of the t tests were:

Grades Compared	Females t	 level of significance	Males t	 level of significance
7 & 8	2.446	.05	.371	n.s.
7 & 9	2.967	.01	1.628	n.s.
8 & 9	1.244	n.s.	1.422	n.s.
8 & 11	2.255	.05	3.847	.01
9 & 10	1.204	n.s.	1.448	n.s.
9 & 11	.529	n.s.	1.574	n.s.
9 & 12	.630	n.s.	2.366	.05
10 & 11	2.342	.05**	3.159	.01**
11 & 12	.096	n.s.	1.092	n.s.

**Grade 10 represents the dip.

The t test results suggest that the assumption of preference choice changing with education is, to a certain degree, correct. The change, however, is either an exceedingly gradual one or the test isn't refined sufficiently to detect yearly change.

The t test results also suggest that if the grade 10 group is representative of the population of grade 10 students, then, the curvilinearity of preference choice patterning must be seriously considered.

For further analysis, the data was subjected to the epsilon-square test for the rectilinearity of relationship.[a]

(cont. from preceding page)

$$F = \frac{\text{larger variance}}{\text{smaller variance}}$$

The procedure for calculation of the analysis of variance was adapted from Edwards (26. pp. 202-206). Significance was established by referring to tables for values of F in Edwards (26, pp. 322-325).

[a] Since the epsilon-square test (26, p. 237) for rectilinear relationship is extremely complex, it would be essential in future studies to computerize the operations if any n of epsilon-square tests were to be performed. The test involves:

1. calculation of product-moment correlation coefficient by

(cont. on next page)

College group was excluded from the epsilon test for rectilinearity. A majority of college Ss failed to designate their year in college thereby making it impossible to see how the means varied for each successive collegiate year. To include the undifferentiated college group in the epsilon-square test would have meant presumably equal interval scores were being compared with unequal education intervals (JHS through SHS Ss being marked off by years; the college group resulting in a single interval representing 5 years of education).* This could easily produce an artificial curvilinearity.

It was, thus, decided to test only the grade 7 through grade 12 groups for rectilinearity of relationship between education & PCT score.

Results of the epsilon-square test were:

	Male	Female
Product-moment correlation coefficient**	.31	.26
Correlation ratio	.16	.16
Epsilon-square	.09	.05
Epsilon-square prime	.00	.00

Neither epsilon-square prime was significant. The test suggests that the relationship between education & preference choice

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(cont. from preceding page)
scatter diagram technique as outlined in Edwards (26, pp. 94-96).

2. calculation of the correlation ratio (eta) by scatter diagram technique as outlined in Edwards (26, pp. 110-112).
3. calculation of epsilon-square by the formula (26, p. 232):

$$e^2_{yx} = \frac{n^2_{yx}\ (N - 1) - (k - 1)}{N - k}$$

where e^2_{yx} = epsilon-square

n^2_{yx} = the value of the correlation ratio (eta)

N = the total n of cases in the distribution

k = the n of columns in the correlation table

4. calculation of $e^{2'}_{yx}$ by the formula (26, p. 237):

$$e^{2'}_{yx} = \frac{e^2 - r^2}{1 - r^2}$$

5. entering the table of e^2 with k-1 & N-k degrees of freedom (26, pp. 336-339) to determine significance of epsilon-square prime.

*It also seemed unjustified to only use those Ss who recorded their year in college. They may have been a different group than those who didn't record their year in college.

**Edwards (26, p. 98) notes:

> ...the formula for r is based upon measurements taken by pairs. The calculation of r from a correlation table results in a slight loss in precision. This... is negligible if there are 12 or more class intervals and if N is approximately 50 or greater.

N's were 300 for males & 283 for females. Category intervals were 6 for education, 23 for PCT score.

(as measured by the test) is essentially rectilinear.* Future study should, of course, determine if the relationship holds on through the college range as well.

Summary

A n of supplemental investigations were undertaken to augment the 5 major phases of the present study.

JHS, SHS, & college forms of IPT were developed to measure the major variants suggested by Preference Choice Theory as being important. These variants were: information, realism, action, predictability, & childish...adult (emotional identification). The IPT's pretest sample included 92 JHS, 86 SHS, & 94 college Ss as judges.

PCT male form A & female form A & IPT's JHS, SHS, & college forms were administered to 166 male & 174 female Ss. The significant Pearson product-moment correlations between PCT score & IPT score were: PCT male form A correlated .39 with the IPT SHS form; PCT female form A correlated .43 with the JHS form & .34 with the SHS form of the IPT.

MUI was developed employing a pretest sample of 39 college Ss. PCT male form A & female form A & MUI were administered to 43 male & 83 female college Ss. Score on PCT male form A yielded a Pearson product-moment correlation coefficient of .35 with MUI score.

PCT female form A score yielded a Pearson product-moment correlation coefficient of .33 with MUI score.

PCT male form A & female form A & the Inventory of Satisfactions Found in Reading Fiction were administered to 43 male & 83 female college Ss respectively.

Spearman-rank correlation coefficients were almost all in the predicted direction. Only 2 were statistically significant. PCT female action scale score correlated .61 with score on the Satisfactions Inventory escape category; PCT male form A total score correlated .43 with score on the Satisfactions Inventory technical-critical category.

Comparison of PCT male form A & female form A scores with existing test records suggested that there is no relationship between preference choice & intelligence, scholastic aptitude, reading comprehension, vocabulary, verbal reasoning, nonverbal reasoning, English grades, or grades in general. The relationships need to be further investigated, however, since the sample is determined by the record of test scores available.

The t test comparisons of PCT score & education suggested that the general postulate of increasing education, increasingly more adult preference choice was valid. The epsilon-square test comparison suggested that the relationship between preference choice & education was essentially rectilinear.

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*Edwards (26, p. 237) notes that if epsilon-square prime is significant then we may infer that the departure from rectilinearity is significant. If it isn't, we may infer the relationship is essentially rectilinear.

VII

SUMMARY & CONCLUSIONS

The primary aims of the study were to develop: the basis for a general theory to explain preference choice; a comprehensive content analytic model by which the content of tv drama could be examined objectively & thoroughly; & a valid, reliable paper-&-pencil test by which individual differences in preference choice could be measured.

The study involved 6 phases: (1) a review of the relevant literature; (2) 53 interviews, 116 questionnaire & 233 TAS administrations to determine existing preference choice perceptions; (3) content analysis of 157 actual tv dramas & consequent development of a content analytic model; (4) development of a general theory of preference choice; (5) construction of a reliable, valid PCT for JHS, SHS, & college Ss; & (6) a series of supplemental investigations (a) to determine the relationship between preference choice & intelligence, reading ability, scholastic aptitude, & scholastic performance & (b) to determine the rectilinearity or curvilinearity of the relationship between preference choice & education.

Review of the literature suggested the possible relevance of 5 major variants to preference choice development. These were: nonaction...action; informative...noninformative; realistic... unrealistic; unpredictability...predictability; emotional detachment...emotional identification.

The review suggested that adult discount theory with its central concept of increasing age/education, increasingly more "mature" aesthetic appreciation & stage concept theory with its considerations of conscious & unconscious reality manipulation of content by the viewer were of prime theoretical importance to preference choice.

The review revealed the lack of any comprehensive theory to explain preference choice or any comprehensive content analytic model to analyze tv drama.

The review suggested the feasibility of using the CPAT as the main validity criterion for any test of preference choice that might be developed; & the need to consider character types, value orientations, means & goals in any content analytic framework that might be developed.

Interview, questionnaire, & TAS phase yielded data which supported the general idea that as preference choice changed from a "childish" to an "adult" pattern, there was an increasing demand for sociopsychological action, informative, realistic, & unpredictable content & a decreasing emotional involvement of viewer with content.

Interview, questionnaire, & TAS data suggested the feasibility of extending adult discount theory to an adolescent & young adult sample; the importance of age, sex, & value identification of viewer with content; & the possibility of violence content being preferred for its action rather than its gore aspects.

An extensive content analytic model was developed. It provides a method of studying dramatic character: character's initial stimulus pattern (Cisp), character r pattern (Crp), character intentions inferred from his/her actions (Cii), & actual consequences of character action (Acca). The model allows general trends to be examined: action r patterns (Arp's), & values-attitudes action patterns (Vaap's).

The content analytic model's major strength is its flexibility. It provides a ready-made categorical model for the examination of a large n of questions concerning content.

A theory of preference choice was developed on the primary adult discount premise that increasing age/education would be accompanied by increasingly "mature" preference choice. The theory postulates that as age/education increases, the demand for non-action-oriented, informative, & realistic tv drama content increases.

The theory's major contribution was its concept that preference choice is determined by the balancing of a drive for reality, predictability, & order with an antidrive for unreality, unpredictability, & disorder.

A Preference Choice Test (PCT), consisting of 2 forms for males & 2 forms for females, was constructed.

The test-retest reliability for PCT male form A was .88 & the test-retest reliability for PCT female form A was .80. Parallel form reliability was .66 for male form A & male form B & was .73 for female form A & female form B. PCT female form A total score correlated .38 & PCT male form A total score correlated .36 with CPAT total score. Male form A total score correlated .35 & female form A total score correlated .33 with total score on a specially developed Media Use Inventory (MUI).

Female form A total score correlated .43 with the JHS form, & .34 with the SHS form of a specially developed Improvised Programs Test (IPT). Male form A total score correlated .39 with IPT SHS form total score.

The data suggest that PCT male form A & female form A have reasonably adequate reliability & validity to warrant use in further research.

2 general conclusions were made:

1. As education increases from grade 7 through college, there is an increasing demand for informative content rather than non-informative content, realistic content rather than unrealistic content, nonaction content rather than action content.

2. The relationship between education (grade 7 through college) & preference choice (as measured by the PCT) is primarily a positive rectilinear relationship. However, the possibility of a plateau or regression at the grade 9 or 10 level needs further consideration.

Future Research Needed

The research probably needed to most adequately extend Preference Choice Theory is:

1. There is a definite need for predictability & identification scales to be added to the PCT.

2. There is a need to check the correlation of PCT score with Squires' Test of Drama Appreciation score.

3. There is a need to check the interrelatedness of PCT scales with the eventual aim of developing totally independent scales.

4. There is a need to standardize the PCT on more Ss, employing a randomized experimental design.

5. There is a need to test several of the concepts in the laboratory setting (using a select-a-plot or episode-rating technique to study how a person perceptively manipulates plot).

6. There is a need to extend measurements to the very young & the very old, to the mentally normal & abnormal, to the intellectually defective & intellectually superior.

7. There is a need for further study of the plateau phenomenon at the grade 10 level (more interviews, questionnaires, & testing procedures).

8. There is a need to improve the IPT & MUI.

9. There is a need to develop an instrument to differentiate between drive & antidrive.

10. There is a need to develop a questionnaire form to test which interview Rs are representative & which are unique.

11. There is a need to develop an interview technique to study the beginning preference choice development of the preschool age child.

12. There is a need to increase the precision of the content analytic categories by modified evaluative assertion analysis, contingency analysis, etc.

13. There is a need to determine if the content analytic model's categories are applicable to movies, novels, & comic books.

In general, Preference Choice Theory is committed to: increasing the precision of viewer testing (extension of PCT, MUI, & IPT); increasing the precision of content analytic procedures for media content measurement (testing the general model's reliability & validity on an independent sample of tv dramas) & eventually linking the various levels of viewer preference as measured by the PCT with the various aspects of tv drama content as measured by the general content analytic model.

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PRECEDING PAGE MISSING

APPENDIX A

CONTENT ANALYTIC MODEL MATERIAL

Table		Page
1	Number and Monitoring Time in Minutes of Programs for Television Drama Content Analysis....	A-1
2	Number of Programs Monitored and Monitoring . Time Spent in Minutes by Analysts For Television Drama Content Analysis..............	A-1
3	Television Programs Viewed: By Type, Network, Time and Analyst.............................	A-2
4	Television Drama Content Analysis Code Sheet...	A-6

Table 1

Number and Monitoring Time in Minutes of Programs for Television Drama Content Analysis

Program Type	n	time	% of total n	% of total time
Comedy	56	1830	35.7	29.9
Cartoon	30	975	19.1	15.9
Drama	33	1645	21.0	26.8
Western	16	780	10.2	12.7
Children's	4	180	2.5	2.9
Adventure	11	390	7.0	6.4
Police	3	120	1.9	2.0
Science Fiction	2	90	1.2	1.5
Mystery	2	120	1.2	2.0
Total	157	6130		

Table 2

Number of Programs Monitored and Monitoring Time Spent in Minutes by Analysts for Television Drama Content Analysis

	Programs		% Programs Monitored	% Time Monitore
	n	Time		
Analyst_1	75	2710	47.8	44.2
Analyst_2	30	1260	19.1	20.6
Analyst_3	16	750	10.2	12.2
Analyst_4	33	1260	21.0	20.6
Analyst_5	3	150	2.0	2.4
Total	157	6130		

Table 3

Television Programs Viewed: By Type, Time and Analyst

Program	Type	Time					Analyst
Abbott & Costello	Comedy	11:00	am	Sat	Oct	31	1
Addams Family	Comedy	7:30	pm	Fri	Oct	23	1
					Oct	30	2
Alfred Hitchcock	Drama	9:00	pm	Mon	Oct	19	3
Alvin	Cartoons	8:00	am	Sat	Nov	28	4
Amos 'N' Andy	Comedy	12:15	am	Fri	Oct	30/31	4
Andy Griffith	Comedy	10:00	am	Thur	Oct	15	1
Andy's Gang	Children's	8:00	am	Sat	Nov	21	4
Annie Oakley	Comedy	9:30	am	Sat	Oct	31	1
Axel & Deputy Dawg	Cartoons	4:30	pm	Wed	Oct	21	1
Bachelor Father	Comedy	3:00	pm	Fri	Oct	16	1
Baileys of Balboa	Comedy	8:30	pm	Thur	Nov	12	3
Beany & Cecil	Comedy	10:30	am	Sat	Oct	31	1
Ben Casey	Drama	9:00	pm	Mon	Oct	19	2
Beverly Hillbillies	Comedy	7:30	pm	Wed	Nov	18	2
Bewitched	Comedy	8:00	pm	Thur	Oct	15	2
Bill Dana	Comedy	7:30	pm	Sun	Oct	25	1
					Nov	8	4
Bing Crosby	Comedy	8:30	pm	Mon	Oct	19	2
Bob Hope	Drama	7:30	pm	Fri	Oct	30	1
Bonanza	Western	8:00	pm	Sun	Oct	18	2
Broadside	Comedy	7:30	pm	Sun	Nov	1	1
Bullwinkle	Cartoons	3:00	pm	Sat	Oct	17	1
Buffalo Bill Jr.	Western	8:30	am	sat	Nov	14	5
Bugs Bunny	Cartoons	11:00	am	Sat	Nov	7	1
Burke's Law	Drama	8:30	am	Wed	Oct	14	3
Captain Kangeroo	Children's	8:00	am	Fri	Nov	27	4
Cara Williams	Comedy	8:30	pm	Wed	Oct	14	2
Car 54	Comedy	5:30	pm	Sun	Nov	8	4
Casey & Roundhouse	Cartoons	5:00	pm	Tue	Oct	20	1
Casper	Cartoons	10:00	am	Sat	Oct	17	1
Circus Boy	Adventure	12:00	pm	Wed	Oct	21	1
Clancy & Axel	Cartoons	7:00	am	Fri	Nov	27	4
Clancy & Company	Cartoons	5:00	pm	Fri	Oct	23	1
Combat!	Drama	6:30	pm	Tue	Oct	27	1
Daniel Boone	Adventure	6:30	pm	Thur	Dec	3	4
Dave Lee & Pete	Cartoons	3:30	pm	Wed	Oct	21	1
Day In Court	Drama	1:30	pm	Mon	Nov	2	1
Death Valley Days	Drama	9:30	pm	Fri	Oct	16	2
Defenders	Drama	9:00	pm	Thur	Oct	15	2

(Table cont. on next page)

Program	Type	Time	Analyst
Dennis The Menace	Comedy	10:00 am Sat Nov 7	1
Desilu Playhouse	Drama	11:00 am Fri Oct 16	1
Dick Powell Theatre	Drama	2:30 pm Sun Oct 18	2
Dick Van Dyck	Comedy	8:00 pm Wed Oct 14	2
Divorce Court	Drama	2:00 pm Sat Oct 31	1
Dobie Gillis	Comedy	6:00 pm Tue Oct 27	1
Dr. Kildare	Drama	7:30 pm Thur Nov 19	2
Doctors/Nurses	Drama	9:00 pm Tue Oct 20	2
Donna Reed	Comedy	7:00 pm Wed Nov 18	4
87th Precinct	Police	3:30 pm Sun Oct 25	1
		Nov 8	4
Ensign O'Toole	Comedy	9:30 pm Wed Oct 14	2
Farmer's Daughter	Comedy	7:00 pm Fri Oct 23	1
Father Knows Best	Comedy	11:00 am Thur Oct 15	1
Fireball XL-5	Children's	9:30 am Sat Oct 17	1
Flintstones	Cartoons	6:30 pm Thur Nov 26	4
Flipper	Drama	6:30 pm Sat Oct 31	1
Forest Rangers	Adventure	5:30 pm Sat Oct 31	1
Fugitive	Drama	9:00 pm Tue Oct 27	3
Fury	Western	10:30 am Sat Nov 7	1
Gilligan's Island	Comedy	7:30 pm Sat Oct 31	1
Gomer Pyle-USMC	Comedy	8:30 pm Fri Oct 16	3
Gunsmoke	Western	9:00 pm Sat Nov 7	2
Hallmark Theatre	Comedy	9:00 pm Sun Oct 18	2
Harbor Command	Police	12:30 pm Sun Nov 8	4
Hazel	Comedy	8:30 pm Thur Oct 29	2
Hector Heathcote	Cartoons	8:30 am Sat Nov 28	4
Hoppity Hooper	Cartoons	11:30 am Sat Nov 7	1
Huckleberry Hound	Cartoons	6:00 pm Wed Nov 11	1
I Love Lucy	Comedy	9:30 am Thur Oct 15	1
Invisible Man	Drama	4:30 pm Sun Nov 1	1
Jack Benny	Comedy	3:30 pm Fri Oct 16	1
		7:30 pm Fri Nov 13	3
Jackie Gleason	Comedy	6:30 am Sat Nov 7	1
Jetsons	Cartoons	10:30 am Sat Oct 17	1
Joey Bishop	Comedy	8:30 pm Sun Oct 25	2
Jonny Quest	Cartoons	6:30 pm Fri Oct 23	1
Kentucky Jones	Comedy	7:30 pm Sat Oct 17	2
King & Odie	Cartoons	11:30 am Sat Oct 17	1
Kraft Suspense Theatre	Drama	9:00 pm Thur Oct 22	3
Kuckla & Ollie	Cartoons	10:40 am Fri Oct 16	1

(Table cont. on next page)

Program	Type	Time	Analyst
Laramie	Western	8:30 pm Tue Oct 20	3
Lassie	Drama	6:00 pm Sun Oct 18	1
Leave It To Beaver	Comedy	5:30 pm Tue Nov 3	1
Linus The Lionhearted	Cartoons	10:00 am Sat Nov 21	4
Loretta Young	Drama	1:00 pm Thur Oct 15	1
Love that Bob!	Comedy	12:00 pm Sat Nov 21	4
Lucille Ball	Comedy	8:00 pm Mon Oct 19	2
Lunch With Casey	Cartoons	12:45 pm Mon Oct 19	1
Magilla Gorilla	Cartoons	5:00 pm Fri Nov 27	4
Make Room For Daddy	Comedy	9:00 am Thur Oct 15	1
Man From U.N.C.L.E.	Drama	7:30 pm Tue Nov 17	2
Many Happy Returns	Comedy	8:30 pm Mon Oct 19	3
Maverick	Western	4:00 pm Fri Oct 16	1
McCoys	Comedy	10:30 am Thur Oct 15	1
McHale's Navy	Comedy	7:30 pm Tue Oct 27	1
		Nov 17	4
Men Into Space	Adventure	3:30 pm Sat Nov 7	1
Men of Annapolis	Drama	2:30 pm Sat Nov 1	1
Mickey	Comedy	8:00 pm Wed Oct 21	2
Mighty Mouse	Cartoons	9:30 am Sat Oct 31	1
Mr. Broadway	Drama	8:00 pm Sat Oct 17	3
Mr. Ed	Comedy	5:30 pm Sun Oct 18	1
Mr. Lucky	Adventure	2:30 pm Sat Oct 17	1
Mr. Magoo	Cartoons	7:00 pm Sat Oct 31	1
Mr. Mayor	Children's	7:00 am Sat Nov 21	4
Mr. Novak	Drama	6:30 pm Tue Oct 20	1
Munsters	Comedy	6:30 pm Thur Nov 19	4
My Favorite Martian	Comedy	6:30 pm Sun Oct 25	1
		Nov 8	4
My Friend Flicka	Drama	11:30 am Sat Oct 31	1
My Little Margie	Comedy	12:00 pm Sun Nov 15	4
My Living Doll	Comedy	8:30 pm Sun Oct 25	2
My Three Sons	Comedy	7:30 pm Thur Nov 19	2
90 Bristol Court	Comedy	6:30 pm Mon Nov 9	4
No Time For Sergeants	Comedy	7:30 pm Mon Oct 26	4
Official Detective	Police	11:30 am Sun Nov 8	4
One Step Beyond	Drama	9:00 pm Sat Oct 17	3
Outer Limits	Science Fiction	6:30 pm Sat Oct 17	2
Ozzie & Harriet	Comedy	6:30 pm Wed Nov 18	4
Patty Duke	Comedy	7:00 pm Wed Nov 18	4
People's Choice	Comedy	12:30 pm Wed Oct 21	1
Perry Mason	Mystery	7:00 pm Thur Nov 26	4
Peter Potamus	Cartoons	5:00 pm Wed Nov 11	1
Petticoat Junction	Comedy	8:30 pm Tue Oct 27	3

(Table cont. on next page)

Program	Type	Time	Analyst
Peyton Place	Drama	8:30 pm Thur Oct 15	2
Porky Pig	Cartoons	9:30 am Sun Nov 8	4
Profiles In Courage	Drama	3:00 pm Sun Nov 8	1
Quick Draw McGraw	Cartoons	9:00 am Sat Nov 7	1
Rawhide	Western	6:30 pm Fri Oct 30	1
Rebel	Western	9:30 pm Sat Oct 17	3
Red Skelton	Comedy	7:30 pm Tue Nov 10	2
Reporter	Drama	9:00 pm Fri Oct 23	3
Rifleman	Western	6:00 pm Fri Oct 30	1
Rogues	Drama	9:00 pm Sun Nov 1	2
Science Fiction Theatre	Science Fiction	4:00 pm Sat Nov 7	1
Sea Hunt	Adventure	5:30 pm Sat Nov 14	4
Sgt. Preston	Adventure	10:00 am Sat Oct 31	1
Sky King	Adventure	11:00 am Sat Oct 17	1
Slattery's People	Drama	9:00 pm Mon Oct 26	3
Soldiers of Fortune	Adventure	11:30 am Sat Nov 21	4
Studio 4	Drama	10:30 am Wed Nov 18	4
Superman	Adventure	4:30 pm Mon Oct 19	1
Tennessee Tuxedo	Cartoons	8:30 am Sat Nov 21	4
This Is Alice	Comedy	11:00 am Sun Nov 8	4
Thriller	Mystery	5:30 pm Sun Nov 29	5
Top Cat	Cartoons	12:00 pm Tue Oct 20	1
Trailmaster	Western	3:00 pm Mon Oct 19	1
Twelve O'Clock High	Drama	8:30 pm Fri Oct 16	2
26 Men	Western	2:00 pm Sat Oct 17	1
Tycoon	Comedy	8:00 pm Tue Oct 20	2
Underdog	Cartoons	9:00 am Sat Oct 31	1
Valentine's Day	Comedy	8:00 pm Sat Oct 16	2
Virginian	Western	6:30 pm Wed Nov 11	1
Voyage to the Bottom of the Sea	Adventure	6:30 pm Mon Oct 26	4
Wagon Train	Western	6:30 pm Sun Nov 1	1
Walt Disney's World	Western	6:30 pm Sun Oct 18	1
Wanted--Dead or Alive	Western	10:00 pm Fri Oct 23	3
Wendy & Me	Comedy	8:00 pm Mon Oct 26	2
West Point	Drama	12:00 pm Sun Nov 8	4
Woody Woodpecker	Cartoons	6:00 pm Fri Nov 20	4
Yancy Derringer	Western	1:30 pm Sat Oct 17	1
Yogi Bear	Cartoons	6:00 pm Mon Nov 9	4

Table 4

Sample: Television Drama Content Analysis Code Sheet (first half page 1)

Coder's Name________________ Time: Commenced________

Concluded________

Comic________________ Total ________

Part 2

General Plot Outline:________________

____

____

____

General Message:________________

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____

General Characters:________________

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Type of Story: ________________

Setting ________________

Appeal: Sex ________________

Age Group ________________

Religion ________________

Intellect ________________

Personality ________________

(Code sheet cont. on next page)

Sample: Television Drama Content Analysis Code Sheet (second half page 1)

Revulsion: Sex ______________________

Age Group ______________________

Religion ______________________

Intellect ______________________

Personality______________________

Additional Comments (if any):______________________

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(Code sheet cont. on next page)

Sample: Television Drama Content Analysis
(Code Sheet (first half page 2)

	Inferences	
Description of Plot-Event	Comment on Character	Statement Re: Life-Reality

Comments:

(Code sheet cont. on next page)

Sample: Television Drama Content Analysis
Code Sheet (second half page 2)

Description of Plot-Event	Goals (ends)	Attitudes-Values

Comments:

APPENDIX B

PREFERENCE CHOICE TEST (PCT) ORIGINAL SCALES

page
Instructions.................... 355
Informative Scale................ I-1
Realism Scale.................... R-1
Action Scale..................... AC-1

NOTE

Items are designated by their original item numbers & are presented in Appendix B as they appeared in the original pretest scales. Appropriate items are rearranged in randomized order when incorporated into one of the four final forms of the Preference Choice Test (PCT male form A, PCT male form B, PCT female form A, PCT female form B).

Disposition of an item is given in the insert line at the top of each pair of plot-outlines. This does not appear on the forms given the subject.

Disposition is as follows:

Form(s) Item is Included In; Plot Type; Category Type.

For example:

Disposition for 1a, 1b informative scale on page I-1 is:
Female Form B, Male Form B; Success-Challenge; Police.

1a,1b informative scale is included in female form B & male form B. Both plot-outlines are of success-challenge plot type and both plot-outlines are police stories.

And:

Disposition for 6a, 6b informative scale on page I-3 is:
Success-Challenge; Police.

6a, 6b is not included in any of the PCT final forms. Both plot-outlines are of success-challenge plot type and both plot-outlines are police stories.

DO NOT TURN PAGE
UNTIL INSTRUCTED TO
BEGIN THE INVENTORY

INSTRUCTIONS

In the following pages you will find 36 pairs of imaginary story outlines. We want you to choose the story from each pair that you would most like to see on television. The story outlines cover many different types of stories — just choose the one from each pair that you personally prefer. Place an "X" on the answer sheet in the space in front of the name of the story you would most like to see.

Now, go ahead and try the following example.

a. THE RIVER — A young boy grows up along the banks of the wide beautiful river. He falls in love with each bend, each tree. When he is grown up, he becomes a representative to the state legislature. His career is progressing wonderfully well and it appears he may some day become a Senator. Then, his party introduces a bill which will industrialize the river. He knows factories will ruin the beauty of the river, but if he opposes his party he will ruin his chance for political advancement.

-OR-

b. THE WOODSMEN — A rich, adventurous youth sets out from his home in colonial Philadelphia, determined to become an expert woodsman. He finds that being an outdoorsman may not be as perfect a life as he expected. He almost loses his life when his gun jams while hunting a bear. He is chased and captured by Iroquois, who believe he is a spy. He escapes the Iroquois, only to fall into the hands of a band of cut-throats, who hold him hostage, hoping to obtain a handsome ransom from his family.

DO NOT TURN PAGE
UNTIL INSTRUCTED TO
BEGIN THE INVENTORY

Female form B, Male form B; Success-Challenge; Police.

1a. SELF-SERVICE-- Detective Lorne Sinclair is faced with the problem of breaking up a shoplifting ring. They are stealing $50,000 worth of merchandise monthly from city department stores. The thieves have pilfered everything from fur coats to batteries. Their methods suggest they're a well-run ring. They use false bottom parcels to steal counter goods, wear new garments out of clothing stores after trying them on, and have even posed as delivery personnel to take several refrigerators. Sinclair gets his first break when police catch a man dropping baseballs from a department store window to an accomplice in the alley below.

-OR-

1b. THE BORDER CRIMINALS -- Rick Harrison is a department store detective. He must deal with professional shoplifters, price changers, and petty thieves costing the firm millions of dollars yearly. He must deal with the border criminals, the employee who steals a few pencils from the office, the man who takes home a box of cough drops, the youths who steal cigarettes, candy, and other small goods. The border criminals also cost the firm millions of dollars yearly. They are generally honest, however. The methods of detecting thefts and handling the professional and border criminals vary. This story outlines the problems posed by both elements.

Female form A, Male form B; Control-Coercion; Drama.

2a. THE CROSSING -- A group of high school students are suddenly in grave peril when their train coach becomes detached from the engine and goes thundering down an incline. Their runaway coach heads straight for a crossing. A freight train is approaching the crossing and it is readily apparent that the two will collide. Their coach is moving too quickly for anyone to jump to safety. The engineer can't see their on-coming train coach from his freight train because his view is obstructed by heavy timber. Only Eldon Voran, driving his automobile along the highway towards the crossing, can see the impending disaster.

-OR-

2b. CITIZEN, 1975 -- Dr. James Allen thinks that young people leaving school are thrust into the adult world with little preparation. He sets up a study to see if a special training program will more adequately fit them for future adult life. He asks businessmen to hire 13 and 14-year-olds for 10-hour-per-week part-time jobs. He arranges get-togethers, dance instructions, and special citizenship classes. He encourages young people to learn to drive a car ; has many tours of various industries made available; and has guest speakers give talks on the problems of career selection, married life, and parenthood.

Female form A, Male form A; Revenge; War.

3a. DECLINE OF NATIVE AMERICA -- This story approaches the white man's invasion of America from the Indian's point-of-view. From the Iroquois of the Eastern coast to the Comanches of the Southwest, their problem was similar. Their tribal customs and ways of life were disrupted. The nomadic wandering of the tribes was curtailed. Prejudice and misunderstanding led to continual wars. The white man's advanced technology made the outcome inevitable -- the Indian cultures were doomed. Step by step, the white man advanced across the continent, squeezing the Indian from the land. Finally, Indians either had to remain on their reservations or adapt themselves to white man's way-of-life.

-OR-

3b. STRIKE BACK AT DEVIL RIVER -- Ethran Grant is bitter and angry after his entire family is slaughtered by Arapahos during an unprovoked raid on Fort MacPherson, Montana. Grant and several other men decide to avenge the massacre by ambushing the Arapaphos. The elusive Indians will first have to be found, however. The Arapahos are continually on the move. The territory is vast but Grant is an experienced plainsmen. He knows the Arapahos will always need water, fodder and buffalo meat. After much searching, he finally locates a likely Indian camping ground on the south banks of the Devil River. The grassy area abounds with buffalo. The long wait begins.

Female Form A; Search; Police.

4a. PORTLAND PROWLER -- In 1963, a series of brutal murders shocked the people of Portland, Oregon. Five women had been strangled by a mysterious prowler. Detective Bruce Fraser was faced with the problem of capturing the elusive criminal. Fraser found one startling similarity to the murders. When he plotted the locales of the murders on his city map, they formed a semi-circle. Fraser reasoned that the prowler lived in the center of the semi-circle. Before the police could apprehend the killer, he struck again. The latest murder extended the semi-circle into a circle. Fraser concentrated his search in the center district.

-OR-

4b. HIDDEN MOTIVE -- Of all criminals, the one who kills indiscriminately is perhaps the most difficult to catch. There is no link between him and his victims. Phil Jenkins, Seattle detective squad chief, faced such a problem criminal during the World's fair. Four women were stabbed to death in a period of six weeks. Nothing linked the victims together, Jenkins consulted both psychiatrists and social workers in developing a mental picture of the killer. Hours were spent searching for the psychological similarities of the four cases. When the murderer was finally captured, Jenkins found a pathetic, mentally deranged man, not a hardened, ruthless killer.

Female Form B; Revenge; Drama.

5a. WORLD'S STRONGEST MAN -- Trevor Andrews graduates from school, the boy most likely to find failure. He is neither a scholar nor an athlete and seems to have no special abilities. He goes to work in a foundry and becomes interested in the company's product -- weightlifting equipment. At first, he enrols in a bodybuilding course just for fun. But taunts from his friends turn him to his nightly workouts with such bitter determination that he decides to become a weightlifter. He knows the simple fact that hard work can make him a champion. His story outlines the techniques, and strategy that help develop an Olympic weightlifter.

-OR-

5b. THE BOY IN DR. DAVIS -- Dr. Jonathan Davis is a zoology professor. He decides to do something about his weight problem. He has never taken part in any physical activities due to weak eyesight. He feels light exercise would be good for him. He purchases several dozen baseballs and begins throwing them against his garage every morning. This noisy and undignified behavior for a man of 33 brings scoffs from his neighbors. Angered, Dr. Davis decides to show his academic collegues that there is more sanity in his exercises than they believe. He decides to try out for a local amateur baseball team.

Success-Challenge; Drama.

6a. THE RETURN OF TERRANCE MAYFAIR -- Star center Terry Mayfair is expelled from college after admitting shaving points in a recent basketball game. He also receives a three-year probationay sentence. If he violates the parole terms, he will be immediately imprisoned. He takes a job in a warehouse and settles down to forget the past. Then, Joseph Coombs, coach of a professional team, offers him a tryout with his pro squad. Terry debates whether to take the chance to get back into basketball or stay on the sidelines. He knows if he plays, it will mean considerable publicity -- most of which will be adverse.

-OR-

6b. THE WASTED YEARS -- Dale Prolo is a fine basketball prospect for Ranklin High. He is averaging 17.3 points per game. Scouts from several colleges are watching him with avid interest. A top-notch student, Dale will be eligible for any college. The State Tournament is three weeks away and the Ranklin Red Devils are rated in the top five. Then, Dale is suddenly struck down by a mysterious ailment. Medical specialists take two weeks to ascertain the cause of Dale's sudden illness -- it is leukemia. Dale has less than six months to live. He lies in hospital pondering the meaning of life and death.

Conflict: Police.

7a. THE YOUNG OFFENDER -- Milton Hawkins is 40-years-old when he becomes Mayor of Alburg. He is determined to stamp out the juvenile gangs that terrorize his city's south side. He talks to social workers, psychiatrists, police officers, juvenile court judges, teachers and other interested citizens. He drafts a three-point plan to wage all-out war on the gangs. His program includes measures for swift apprehension of young offenders, effective prosecution and adequate rehabilitation. Hawkins finds that he can't make headway on any of his three points. It is more than citizens not tolerating increased taxes. There is prejudice and misunderstanding on all sides.

-OR-

7b. INVITATION TO SLAUGHTER -- Felix Dorano and Danny DeVecchio are Rockets, members of one of the toughest gangs in the big city's teeming slums. Trouble arises when the Cuddas invade Rocket territory. Dorano and DeVecchio decide to teach the Cuddas a lesson. They discover that Allie Salatore, one of the Cuddas more viscious members, is dating a girl on the west side. Salatore travels alone on the subway to and from the girl's apartment. Dorano and DeVecchio decide to take a late evening subway ride. What they don't know is that Salatore has word of their plans. Salatore makes plans for a very intersting subway ride.

- -

Conflict; Drama.

8a. YOUNG ANGER -- Earl Osgood and Bev Mason are taking a ride in the country when they witness a hit-and-run accident. Earl lets Beverly off to phone an ambulance and the police. He then chases after the hit-and-run car. A motorcycle policeman spots his car speeding down the highway, and pulls him over. Earl tries to explain, but it is apparent the policeman will not listen. The hit-and-run car gets away. The policeman thinks Earl was racing the car that got away. They drive to the scene of the accident, but Bev has disappeared.

-OR-

8b. FIRST DATE -- Donald Hamer is interested in Barbara Umlund but doesn't know the feeling is mutual. The junior high graduation dance is six weeks away. Everyone is expected to attend. Donald just can't get up enough courage to ask Barbara. He goes to an older brother and tries to find out how a boy should go about asking for a date. Barbara is also having problems. She would go with Donald, if she were asked. Now, it appears Willard Peterson may ask her out. She doesn't want to go with Willard, but she doean't want to miss the dance either.

Female Form A, Male Form A; Revenge; Drama.

9a. THE PERIL OF THE PRESIDENT -- In the last few years, the President of the United States has come to live more and more in danger of being shot by an assassin. Attempts were made on the lives of three of the past four U.S. Presidents. This story tells the dark events leading to attacks on Presidents Franklin D. Roosevelt in 1933 and Harry S. Truman in 1950. The tragic shooting of President John F. Kennedy in 1963 is also told. The many problems of guarding the safety of the President are shown. Presidential succession and the regulation of the sale of firearms is also discussed.

-OR-

9b. MAD BOMBER — An anonymous telephone call informs Manhatten Police that a bomb will explode in Grand Central Station within 45 minutes. After clearing the station, law enforcement officers discover a message taped to the inside of a locker door which reads: "Bang, ur dead." Police commission officials wonder if the telephone calls are from a crank. Later, there is a warning of a bomb in the Empire State Building. The building is cleared, an extensive search conducted, and another message discovered. Still later, the anonymous caller warns of a bomb in Madison Square Garden and this time he is not joking for an explosive deviso is discovered.

Female Form A, Male Form B; Aid; Police.

10a. UNITED WE STAND — The exploits of killers like John Dillinger made headlines in the 1930s. The Police were hampered in combatting these felons by an outmoded legal system. Officers couldn't chase felons beyond a state's borders. They could not arrest a felon fleeing into their state since the man hadn't committed a crime in the state. The F.B.I. couldn't intervene. This story traces the amendments making Federal intervention possible; the inter-state agreements bringing state-to-state police cooperation; and the development of state highway patrols allowing roads to be blocked within minutes after the first robbery alarm.

-OR-

10b. THE MAD DOGS — Few murderers ever killed as wantonly or as frequently as Clyde and Marv Barrows. These demented creatures machine-gunned their way across the American scene in the early 1930s. They were responsible for at least 22 murders. They held up banks, armored vehicles, and payroll messengers. Their criminal activities were unimaginative, punctuated only by a monotonous staccato of gun-fire and high-speed getaways. They were more brutal than daring; their success rested on sheer ruthlessness. They were continually fleeing from arrest. This is the story of how police departments in five states combined their efforts to corner and destroy the Barrows.

Female Form B; Search; War.

11a. FIND WHERE THE WOLVES FEED -- During World War I, German U-boats operated almost unopposed in the North Atlantic shipping lanes. Their operations had one vulnerable aspect. It was their dependence on monthly rendezvous with disguised tankers and freighters for oil and food supply. Captain Jack Coran developed his program of extensive aerial and sea search to try and locate the supply vessels. But neither sailors nor pilots sighted many German supply ships. The Germans coupled their excellent camoflague with the vastness of the ocean to guarantee themselves relative immunity. This story dramatizes the allied attempts to locate and destroy German supply vessels and the German attempts to avoid detection.

-OR-

11b. THE TROUBLED WATERS -- Captain Daryl Barkley of the U. S. S. St. Louis is running convoy duty in the Atlantic during World War II. He faces a conflict between duty and compassion when a torpedo hits St. Louis' sister ship, the U.S.S. Spokane. The Spokane's survivors flounder in the icy waters. Barkley's orders are to pursue any U-boat if possible, but under no circumstances to leave the convoy unprotected to pick up survivors. He orders depth charges be dropped -- but to no avail. Then, he orders his ship back to the convoy. His men are disgruntled. Many of the Spokane's survivors will die before any rescue ships arrive.

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Search; War.

12a. JUNGLE JOURNEY -- Sir John David Scott, a British troubleshooter and diplomat; and Kent Fitzgerald, a U.S. soldier, find themselves in grave peril. The U.S. Army helicopter they are sharing is shot down by Viet Cong guerrillas. They manage to elude capture by concealing themselves in dense swampy undergrowth. However, they still must journey through miles of Viet Cong-held territory before an American military base can be reached. They have no adequate map of the area and must travel mainly at night, a time when Viet Cong troops are most likely to be on the move.

-OR-

12b. WHICH WAY OUT? -- French, British, and American military experts and diplomats gather in Manila to discuss joint problems facing their respective governments in the Far East. The French are interested in gaining a peaceful settlement in all of Indo-China. The British are primarily concerned with the problem of Indonesia, and threats to Malaysian security. The Americans are vitally interested in finding a solution to the Viet Nam-Laos problem. A number of witnesses and observers are called before the joint panel. It soon becomes apparent that there will be no easy solution -- conflicting views and suggestions come from witness after witness.

Male Form B; Escape; War.

13a. SEA GRAVE -- Eleven sailors are imprisoned when their submarine suffers severe depth charge damage. Their submarine has keeled over and the escape hatch is blocked by heavy undersea coral. They have about 24 hours oxygen supply remaining. There may be one possibility of escape. The forward port torpedo tubes are now on the upper side of the submarine. If they can make their way to them, they may be able to swim out. There are several complications, however. The companionway between their compartment and the forward torpedo chamber is heavily damaged and taking on water. And the door to the torpedo chamber is jammed.

-OR-

13b. MEANING OF FREEDOM -- Herbert Atman is very surprised when U.S. Naval Intelligence men visit his prison cell. Herb is serving a 15-year term for theft and burglary. The Naval Intelligence men can't promise anything, but if Atman helps in a certain undercover endeavor, they will recommend an early parole from prison. The problem is that the Navy's task is very dangerous since it involves dropping behind enemy lines and photographing certain secret papers in a German High Command safe without being detected. Taking the chance of shortening a long sentence, Herb starts a very long training program in preparation for the task.

- -

Search; Science Fiction.

14a. VISIT TO A VIOLENT PLANET — Scientists from a distant planet circle earth in their spaceship. It is 1744. They observe a pinkish people living on the coast of the land mass they are approaching. Flying inland, they spot brownish-red animal-riders who are obviously fighting the coastal people. Crossing a large liquid mass, the scientists see primitive peoples living on scattered isles. The scientists finally sight a thickly-populated area north of a boot-shaped peninsula . These people are also at war. The head scientist writes: "Planet inhabited by very primitive life forms. Return and discuss peace in 1,000 years."

-OR-

14b. SNOW KINGDOM -- Explorers, commissioned to map central Greenland, establish a base camp on the island's southern coast. They move inland, hoping to complete their work before winter. They are crossing a small snow field when it suddenly collapses, plummetting them into a great abyss. They discover tunnels under the snow. Following one of the tunnels, they find a city under the glacier. The inhabitants are a peaceful people, who live in fear of the "Furgrowths." The explorers are puzzled. The "Furgrowths" are nothing more than polar bears. The explorers try to help the snow people overcome their abnormal fear of the bears.

Female Form B, Male Form A; Search; Drama.

15a. TIME OF DECISION -- Malcolm Tyler, 18-years-old, a recent graduate of Loftus High, faces a problem similar to many youths, that of finding adequate employment for himself. Malcolm does not want any job, however. He wants something with a future, the question is: what kind of future is there for him? A draft call may come at any moment. He could possibly go to college, but his grades in high school were barely average. He has a steady girl and she wants to get married, but Malcolm somehow feels that he should secure a career before tying himself to an early marriage.

1 -OR-

15b. A FISTFUL OF JUNK -- Charlie MacDougall and Jo-Ann Thurston return to Charlie's car after taking in their school's play to find a strange package lying on the front seat of his car. The package contains a strange white material, which Charlie suspects may be heroin. The young couple decide to drive to the nearest police station and turn in the material. But, they have not driven more than three blocks when they realize that they are being followed. Charlie guns his car and tries to race away from the sinister vehicle behind them, but the men in the car chase after them.

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Female Form A, Male Form A; Revenge; Police.

16a. INTRODUCTION TO IGNORANCE -- After spending five years in jail, Oliver Mikkensen comes home. Don Kenric, a social worker, finds him a job. Mikkensen soon learns the townspeople have not forgotten the past. He is shunned by old friends and can't seem to make new friends. He reports to Kenric weekly and has many long talks. Kenric points out that the community must be shown that he has been rehabilitated. Mikkensen agrees. Kenric then makes a startling request. Kenric wants to "rehabilitate" the townspeople so they may accept the ex-convict as a useful member of society — and he wants Mikkensen to help.

-OR-

16b. THE RETURN OF CLIFFORD EVERETT -- Clifford Everett is released from prison after serving his three-year sentence. Everett is determined never to return. He has acquired considerable information concerning criminal practice. He intends to put his knowledge to work. He visits his old cohorts, who greet him coolly. They have developed their own racket. Clifford's former leadership has been taken over by a sinister hoodlum known as Sonny Apples. Everett is furious. He sets out to take care of Apples and regain his control over his boys. Then, he can get his boys to put his own enterprise into operation.

Female Form B, Male Form B; Escape; Police.

17a. THE MOLES -- Inmate Gilbert Thomas plans to have a tunnel dug under the prison wall so that he may escape. Gil doesn't intend to dig his way out. He will have his gang did their way in to him. The diggers work in five-hour shifts. They must dig with hand shovels. They dispose of the dirt by carrying it in boxes from a rented basement apartment to their panel truck. Their project seems in jeopardy, however, City officials are considering linking the city sew system with that of the prison's. This will mean digging up the street Thomas' men are tunnelling under.

-OR-

17b. THE STUDENT -- Orlin Tynhart spends his penitentiary life in rigorous study. He takes school courses by correspondence and spends hours reading. Prison authorities are amazed at the zeal with which Tynhart pours over his books. They would be less amazed if they knew what was on Tynhart's mind. He is planning to escape from prison. In order to do so, he must learn many things. He must perfect a special blow-gun, learn how to pick locks, develop considerable skill at voice control so that he may disguise his voice, and master the fine arts of painting, tailor-making, and disguise.

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Male Form A; Aid; Drama.

18a. PEACE CORPS — After graduating from a large midwestern university, Fran Yates joins the Peace Corps. She is interested in going to the Congo. She spends a very great deal of her time studying the language and customs of the Congonese. She is finally sent to this tension-ridden area. She is surprised to find that many of her attitudes about Africa were grossly incorrect. She is even more surprised to learn that the Congonese view America quite differently than she does. She begins to find she is learning more from the people she came to teach than she is able to teach them.

-OR-

18b. JOINT OPERATION — Jill Hawes, an American writer; Len Tithe, a Danish editor; and Michael Keats, a British columnist, drive a rented jeep into territory recently raided by Mau Mau terrorists. They hope to find an old chief able to arrange an old chief able to arrange an interview with the terrorists. They reach an apparently empty settlement still smoldering from recent raids. The place is not deserted for a French poet, a Dutch doctor and nurse have remained to set up a temporary hospital. The doctor warns the Mau Mau will soon return and asks the trio to forget the interview and help take the wounded to safety.

Success-Challenge; Drama.

19a. ERNIE'S EGGHEADS -- Ernie Laringer, baseball coach in a big city high school, was convinced that high grades and athletic accomplishment were not incompatible. To prove his point, Laringer decided to take the twenty top honor roll make students not presently participating in any school sports and turn them into a championship baseball team. The experiment met with many difficulties. He had trouble convincing several of the honor-roll students to participate. The prospects ranged from two fine physical specimens to several 97-pound weaklings. Undaunted, Laringer finally turned his "Eggheads" into a city champion after three years of work.

-OR-

19b. TO MEND A WALL -- Wally Rikkers, Benton High football coach, has lost 11 lettermen through graduation and seven of them were linemen. Candidates from the freshman squad are not promising. Rikkers hasn't had a losing season and he does not intend to start now. He not only instigates a rigorous conditioning program for his athletes, but also adds two tackles to his squad by rather questionable methods. This story traces the problems facing the athletic coach today and analyzes the ethical questions behind recruitment, special tutoring, and overtraining. It argues for a saner approach to both school athletics and study,

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Male Form B; Control-Coercion; Police.

20a. THE MAN IN CAGE 46A -- John Simlon has been in prison for 14 years, is 38, and will occupy his six-by-nine cell numbered 46 in block A for six more years when he will be parolled. John Simlon's day begins at 6.45 a.m. when a buzzer announces his breakfast is 20 minutes away. His day ends at 9.45 p.m., when a buzzer announces "lights out" in 15 minutes. There is little variation in Simlon's life. He plays softball during exercise period, sees a movie Friday evening, reads in his cell, listens to his radio, and works in the laundry. This is his life.

-OR-

20b. A TRIP TO THE ZOO -- A group of socialites, students, and charity workers take a bus trip to the state penitentiary to be taken on a tour of the prison. The passengers have differing ideas concerning criminal detention and it is not long before these attitudes become apparent. A fierce argument between various members of the tour ends in silence by the time the prison is reached. They hardly speak to one another as they are conducted through the various cell blocks by the warden. The thoughts, gestures, and facial expressions speak for each visitor. The prisoner's thoughts and gestures also have something to say.

Female Form B, Male Form A; Conflict; Drama.

21a. THE NEED TO BELONG — Alice Vorchek has difficulty making friends with anyone at her school. Her natural shyness and her constant stutter make her a recluse. She wants to belong. Her parents are concerned; but they don't want to push her to make friends for fear of accentuating her nervousness. She is a bright girl and she decides she will try very hard to make friends. When an announcement is made at her school for students to try out for the school play, Alice decides she will try out for a minor part. Alice's story outlines the problems of the person who is different.

-OR-

21b. THE GAME -- Carla Chambers and her girl friend, Marion Towns, go together to the State Basketball Tournament. Neither girl has a boyfriend; but Carla knows that Bill Martin is interested in Marion. Bill and his friend, Vic Calder, sit beside the two girls at the game. Carla does not like Vic particularly; but when the boys ask to take the two girls home, she agrees, mainly because she knows of Marion and Bill's interest in each other. The drive home is uneventful, except Vic asks Carla to the dance the following week. Carla doesn't know whether to accept the invitation or not.

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Female Form A, Male Form B; Control-Coercion; Historical.

22a. TREASON IN THE COLONIES? — This is an English version of the American Revolution. In 1763, England is the world's foremost power. Her Empire stretches from America to India. She has just defeated France for control of French Canada. To appease the French colonists, parliament passes several bills favoring residents of the newly-acquired land. The bills are detrimental to American colonists but the English feel that if trouble comes; it will come from the French settlers. Then, parliament decides to tax all colonists for upkeep of British soldiers guarding the American frontier from Indian raids. When objections are raised, the English refuse to take them seriously.

-OR-

22b. THE BOSTON BUSINESS -- American colonists are weighed down under stern British rule and every indication is that the rule will be getting harsher. Then, in December, 1773, the British Parliament grants the East India Company a special tax advantage on the importation of tea. Bostonians decide to refuse to unload the tea. The Company is resolved, however, to land their cargo. Company ships enter Boston Harbor and a great crowd gathers to see what will happen. Suddenly, a band of colonials, dressed as Indians, row out to the boats and begin dispersing the tea into the bay. This story dramatizes the events.

Female FormA, Male Form A; Conflict; War.

23a. SLAUGHTER IN THE VALLEY OF THE SOMME -- In March, 1918, Germany is reeling from Allied pressure on her Western Front. German generals gather, determined to take a desperate gamble for victory. They plan a tremendous assault on an undermanned British position on the Somme River. They hope to break through and drive the Allied armies into the ocean before American reinforcements will tip the scales forever into Allied hands. Their furious attack is begun on March 21. The Germans advance within 50 kilometers of Paris. American soldiers are rushed into the struggle. Two decisive battles follow; the first, at Chateau Thierry; the second, at Belleau Wood.

-OR-

23b. SEEDS OF 1939 — Nazism didn't appear until 1921, but this story traces the roots of Hitler's ideas and reasons for his success to the middle of the 19th century. In 1848, Germany is united under the Iron Chancellor, Count Otto von Bismarck. For 23 years, a philosophy is taught the German people. Its resemblance to Nazism is very striking. Science is used for industrial and military advancement. Education is emphasized, but it is a strange education. It stresses the superiority of the German people; it teaches blind obedience, and argues that might is right. It asserts a great destiny for Germany.

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24a. THE LOOKING GLASS — It is 1676. A group of learned men assemble in London for a meeting of the Royal Society of England. There are great men at this meeting -- Robert Boyle, founder of a new science named chemistry; and Isaac Newton, discoverer of some prime principles about matter. The first paper read at the meeting astounds these men of science. It is by a Dutch shopkeeper named Anthony Leeuwenhoek. He claims to be able to see "wee beasties" through the powerful lens he himself has ground. This is the story of man's first glimpse into the world of germs and microbes.

-OR-

24b. THE WIZARD -- In 1721, villagers worry over the peculiar activities of an old recluse, believing he has a pact with the devil. When a village girl mysteriously dies, the villagers decide this horror must be avenged. They storm the old man's cottage, but an eerie light suddenly shines from a window. Terrified, the villagers panic and run. Regaining courage, they again attack the cottage, break in and discover the old recluse in a back room. A little bulb of light sits on the table before him. They murder the old man and break the bulb. When the light goes out, they rejoice -- having conquered the devil.

Aid; Drama.

25a. BOYS WILL BE BOYS -- Damon Carlson is 13-years-old when his father is transferred to an airforce base in northern Quebec. Damon is a typical American boy who dreams of being either a football or baseball player. In the town, he finds that most of the boys are French Canadians, who care little about baseball or football. They usually speak French. When they do speak English, they talk about hockey. Damon cannot even skate. Then, a village boy, Alain Artier, promises to teach Damon how to skate, play hockey, and speak French. This is the story of how an American boy adapts to a different culture.

-OR-

25b. THE FIGHTERS -- Twelve amateur fighters for a California fight club pool their savings to buy bus fare to Mexico so they may fight in a boxing tournament. They can earn their way home by winning one championship. A pawnbroker will pay 500 pesos for a winner's clock. But they become stomach sick after eating in a broken-down cafe. They are now in debt, and the authorities won't let them go home until they pay their hospital bill. Things look bad, but a Mexican fight manager offers to help, if they will help his boys enter a U. S. tournament rarely open to foreigners.

Escape; Drama.

26a. BIOGRAPHY OF A BOXER -- Joey Vincent is 13-years-old when he joins the Eastside New York Fight Club. He fights 71 amateur bouts, boxing in every Golden Glove and Silver Glove tournament possible. At 18, he turns professional. At first, his life involves early morning roadwork through Central Park, long sparring sessions in Stillman's Gym, poker games at his training camp, and many fights. Then, he fights several prelims at St. Nicholas Arena, and finally he gets a main event at Madison Square Garden. His story typlifies the life of the professional boxer -- his initial poverty, his brief moment of glory, his destined path to oblivion.

-OR-

26b. THREE STRANDS OF ROPE-- Jimmy Michaels has never had the punch to become a champion, but determination, courage, and sheer love of fighting has made Michaels a crowd-pleaser. Michaels is 31-years-old when he signs to meet an up-and-coming middleweight named Rip Raelon. Michaels does not expect to win the bout, but is determined to give a good showing. To Jimmy's surprise, he wins by a knockout in three rounds. Jimmy has hardly left the ring when a state boxing investigation commences. It seems that Raelon may have taken a dive because of 10-1 betting odds.

Female Form A, Male Form B; Control-Coercion; War.

27a. PRICE OF POWER -- Similarities between the lives of Julius Caesar, Napoleon Bonaparte, and Adolf Hitler are traced in this three-part story. The first part describes the rapid rise of each tyrant to complete leadership of his country. The second part shows how each reached out for absolute power -- Caesar attempting to be proclaimed a god, Napoleon trying to conquer Europe, and Hitler attempting to enslave the earth. The third part outlines the decline of each tyrant -- Caesar being assassinated, Napoleon being exiled, and Hitler committing suicide. This history brings to light many similarities in their character, in their decision-making, and in their every day life.

-OR-

27b. THE WORLD'S FIRST CONQUEROR -- About 1,100 B.C., civilizations are beginning in the Tigris, Euphrates, and Nile River deltas. To the north of the Tigris, the Assyrians, a wandering, barbarian people band together under Tiglath Pileser. He equips the Assyrians with chariots and horses and trains his rough barbarians ruthlessly, instills a strong pride in them, and soon has a fine, powerful army. He then marches south on the Hittites, the Assyrians' old foes. His proud warriors easily beat the Hittites. Pileser then attacks the Babylonians, founders of what many think is the world's first civilization. Pileser takes Babylon and becomes ruler of more than half the known earth.

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Female Form A, Male Form B; Conflict; Police.

28a. THE WITNESS -- Cleveland ganglord Louis Salveto is very worried. The police have a witness in protective custody. He can put Louis in the gas chamber. Salveto sends Joey Ricacini, known in the Cleveland underworld as "The Ambassador", to see if a deal can be made with the police officials involved. Ricacini returns and informs Salveto that the Federal agents involved can not be bought. Furious, Salveto decides that more primitive methods must be employed to insure immunity form the law. He negotiates a contract with two top Brooklyn gunmen, unknown to the Cleveland police or the Federal agents, to assassinate the witness.

-OR-

28b. A WAY TO SKIN A VERY DANGEROUS CAT -- In the early '30s, Nino Buccio ruled the underworld activities of an eastern metropolis with a hard hand. No one dared testify against him. Public officials were either on his payroll or were frightened into silence. His hired killers had eliminated his only competitor, Josef (The Crab) Cuciano. Buccio was operating without the slightest legal interference. Then, the U.S. government passed legislation making federal income tax evasion a federal offense. Federal agents Mark Whitland and Ron Milver worked for eight months preparing their tax case against Buccio. This story outlines the methods they used to spot discrepancies in Buccio's books.

Male Form A; Search; Drama.

29a. SEARCH FOR MAN'S MIND -- In the 1870s, Sigmund Freud, an obscure nerve specialist works discontentedly in a Vienna hospital. He is very interested in curing his patients' various afflictions. But medical practice is still very primitive and cures are very few. Then, a young woman patient comes to Freud's attention. She can't walk, but there seems to be nothing wrong with her legs. Staff physicians are convinced that either she has a disease they know nothing about or that she is faking. Freud thinks she is quite capable of walking, but he also believes that she is not faking. He searchs for the reasons behind her paralysis.

-OR-

29b. A PLACE IN THE FUTURE -- Star football halfback Gabe Jenkins suffers a serious back injury when his light plane crashes. Jenkins is told by his physicians that he may never walk again. His back is broken and the vital nerve cord connecting his brain with the lower extremities of his body may be severed. Months pass and Jenkins becomes dejected. He is paralyzed from the waist down and must find a new life for himself-- a life to be spent in a wheel chair. A young doctor, also a paralytic, begins to visit him. The doctor is cheerful and his optimistic attitude begins to wear off on Gabe.

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Female Form B, Male Form B; Control-Coercion; Drama.

30a. NO TEST TUBES FOR DR. TRENT -- Dr. Nicholas Trent joins the research staff of a large western university. He wants to pursue a problem he has been working on since graduate school. Trent's superior, Dr. Anthony Kellert, seems less than enthusiastic -- but permits him to pursue his research part-time. Trent's experiments go well and it seems that he may be on to something — not startling, but, at least, a small scientific advancement. Then, Dr. Kellert advises him to discontinue his experiments during staff hours. Trent doesn't know whether Kellert is jealous of his success or whether he is really wasting time.

-OR-

30b. SCIENTIFIC FACT -- Chemist Don Fluhoff is working on a solution. He thinks it may control certain criminal tendencies in habitual offenders. His drug does reduce the amount of aggressive behavior displayed by his experimental animals. He prepares four vials of his solution. He locks the vials in a special storage compartment in his lab. He intends to drive to the prison and inject several convicts with his drug the following day. When he returns to his lab in the morning, he finds the place in shambles. His storage compartment has been broken into and the vials are gone.

Success-Challenge; War.

31a. AIR SUPREMACY -- Before German-held Europe could be successfully invaded in 1944, it was essential to destroy German air power completely. The Americans flew by day in their Flying Fortresses and the British flew at night in their Lancasters. Day and night, German aircraft factories, landing fields, airdromes, and storage dumps were bombed. This is the story of six men, three American and three British, who took part in the continuous assault. They meet in a pub during occasional slack periods and try to forget the war. They develop a bond of friendship which helps them face the daily challenges of combat.

-OR-

31b. THE MAKING OF A COMMANDO -- The British Army's special commando section is assigned the job of blowing up a vital German laboratory during World War II. Col. Edward Huddersford is responsible for choosing the eight men to be sent on the raid. Huddersford has to choose from 23 volunteers. He sets up a rigorous training and conditioning program to eliminate any half-hearted volunteers. He studies each man's record carefully. He devises a practical sortie to help him pin-point the resourceful candidates. Finally, he chooses his eight men. Huddersford puts them through his own "special skills" training program. Each operational detail is prepared for with the utmost care.

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Conflict; Drama.

32a. RHINO ON THE LOOSE -- A rhinosaurus escapes when a zoo-bound train is derailed in a small town. It is very early in the morning. The rhino charges anything moving. He chases a milkman, a bakery van, a dog, and knocks over a motorcycle. The area is cordoned off but the beast eludes capture. He charges through a net, routs an Army detail, and turns a Volkswagen over. A big-game hunter arrives with the intention of shooting a hypodermic dart containing a powerful drug into the beast. If the rhinosaurus can be stunned, it can be loaded onto a truck and taken to the zoo.

-OR-

32b. KING OF THE TERRIBLE LIZARDS -- This is a scientist's account of the probable life of Tyrannosaurus Rex. Scientists believe this dinosaur stood 19 feet high, was 47 feet long, and had dozens of sharp teeth in his five-foot jaw. The scientist's story starts one warm spring day when a tiny Tyrannosaurus breaks forth from his egg. Within hours, the young killer is on the prowl. His life is a continual quest for food. When he grows to maturity, he mates, satisfying the most primitive of love impulses. Finally, there is death. The Tyrannosaurus is old -- unable to defend himself against younger predators of his kind.

Female Form A, Male Form B; Success-Challenge; Science Fiction.

33a. CARBON AGE -- Four men and two women find themselves on a mysterious island in the southern extremities of the Indian Ocean after a plane crash. The island's vegetation is unlike anything ever seen before. The tall trees are nothing more than giant ferns. Huge fireflies flit through the air and the ground is swampy. Although the island must be close to Antarctica, it is humid and hot. Then a huge, fern-eating lizard crawls past their makeshift camp. They realize this is an island time forgot. It is the Carboniferous period -- millions of years removed from the 20th Century.

-OR-

33b. THIRD PLANET, THIS SOLAR SYSTEM -- Taken from what scientists now know from their many years of study and experimentation, this story dramatizes three possible explanations for the earth's origins and development. No theory is considered adequate, however. Each is open to question. The story starts with the earth and its sister planets exploding forth from the sun. It proceeds through the early cooling period, the coming of water, and microscopic plants and animals. It takes in the great forest period, the age of dinosaurs, the ice ages, and finally the coming of man. Leading scientists narrate their explanation of the unfolding drama of life.

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Female Form B; Success-Challenge; Historical.

34a. THE FIRST CRUSADE -- It is 1097. Many Christians gather in France. They are determined to drive the Infidels from Jerusalem. Crusaders come from Normandy, Flanders, England, Italy, and Sicily to take part in the magnificent liberation. The Bosphorus is crossed. They proceed through Turkey where at Antioch the Infidels are engaged. There follows a long struggle, but victory is finally attained. The Crusaders' ranks are greatly diminished, however. But Godfrey of Bouillon (in Belgium) rallies a small army and proceeds southward to Jerusalem. There in July, 1098, Godfrey's army engages the Infidels in what hs been described as one of the fiercest military battles ever fought.

-OR-

34b. ISLAND EMPIRE -- This is a dramatization of the history of Great Britain. It starts with stone-age men at their stonehenge home and ends with the death of Winston Churchill. Many events in British history are shown including: William the Conqueror's invasion of 1066; King John's signing of the Magna Carta in 1215; Lord Howard's win over the Spanish Armada in 1588; William Shakespeare's writing his plays in 1600; loss of the American colonies in 1778; the Duke of Wellington's defeat of Napoleon in 1815; victory in the Battle of Jutland in 1916; triumph over the Luftwaffe during the Battle of. Britain in 1940.

Female Form B; Conflict; War.

35a. WORD WAR -- It is autumn, 1944. Germany's armies are retreating on all fronts. In an effort to maintain morale, German propaganda broadcasts become a barrage of lies, accusations, promises, and threats to the disheartened German troops. The claim is that many German prisoners of war have been shot. Doren Jackson, American Army propaganda specialist, must develop a series of broadcasts to counteract these charges. He decides that the broadcasts might be very effective if some important German POWs can be persuaded to speak on Allied Radio to the front-line German troops. The problem: Which prisoners should be allowed to speak?

-OR-

35b. OPERATION OCEAN -- Radar men on the cruiser U.S.S. Shasta spot a blimp on their radar scope. An unidentified ship is steaming south of Australia at 11 knots. The Shasta, capable of 23 knots, gives chase and soon its crew sights a Japanese tanker. The Shasta is rapidly overtaking the tanker when Captain Ronald Clarkson orders his ship slowed to 10 knots. His executive officer questions Clarkson's decision but Clarkson holds firm, believing the tanker will rendezvous with either a Japanese cruiser or battleship. Clarkson can think of no other reason for it to be so far from Japanese waters.

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Female Form B; Male Form A; Aid; War.

36a. SCIENCE AT 50,000 FEET -- During World War II, research was needed to find an adequate propellor, wing, and fusilage de-icing technique so that Allied bombers could fly higher and further than ever before. To test their theories, scientists turned transport aircraft into flying laboratories. Pilots had to take these lumbering bombers up in the most adverse weather conditions when all other planes were grounded, so that the scientists could study de-icing. The men had to seek out the highest, coldest regions of the atmosphere possible. Their work was mentally demanding and physically dangerous. Many paid with their lives for the scientific advancements they made.

-OR-

36b. THE GAUNTLET — A B-17 crew is in grave peril when an engine dies on the way home after bombing Regensburg. Pilot Henry Casson takes the B-17 down to 10,000 feet to conserve fuel, but this puts it in line for enemy flak. Tail-gunner Herb Rendlar has been killed and co-pilot Tom Caulfield manns the rear-guns, but he is no expert, making the B-17 a "sitting duck." Then, over Holland, a squadron of British Hurricanes is encountered. The British dispatch two fighters for escorts. But several German squadrons are based along the coast and one will surely be airborne when they fly past.

Original 36 PCT items: Realism Scale

Conflict; War.

1a. A BARGAIN AT BOUGAINVILLE. The U.S.S. light cruiser Tacoma sights survivors in the sea, 11 hours after the Canadian destroyer Halifax is reported sunk by enemy aircraft 67 miles off Bougainville. Despite the possibility that Jap aircraft may return, Tacoma Captain Jerry Congdon decides to stop and rescue the Canadians. No sooner has the Tacoma commenced rescue operations when the Tacoma's radar picks up unidentified aircraft closing from the direction of Bougainville. Congdon refuses to leave the scene until the rescue is finished. For this heroic stand, Congdon was awarded the Canada Cross -- only American ever to win the highest honor awarded by the Canadian Government.

-OR-

1b. ALEUTIAN ACTION. The U.S.S. Revere has suffered two direct hits and has withdrawn from an action in the North Pacific. Limping at 11 knots, the destroyer is 900 miles out of Seattle and taking on water when its wireless operator intercepts a Japanese radio message. Japanese Imperial naval vessels are converging on Attu in the Aleutians, 100 miles away, and the Revere is the only American ship within 500 miles radius. The Revere's Commander Rick Showlin decides to turn towards Attu and engage the Japanese. He hopes Arctic fog will conceal his vessel long enough for a hit-and-run attack.

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Female Form A, Male Form A; Search; Historical.

2a. THE GOLDEN FLEECE. Jason and his Argonauts set out to find the Golden Fleece. Their boat runs aground on the Rocks of a Thousand Jags. Jason's men abandon the sinking ship. They land safely on Wizard Isle. Things go well, however, because the friendly wizard likes company. Jason can play checkers quite well and is rewarded with a fine ship and a magic needle which always points North. A new hunt for the Fleece begins. The next stop is Stone Island, where they are taken prisoner. The superstitious inhabitants of Stone Island believe the magic needle is evidence of sorcery. They plan to kill Jason and the Argonauts.

-OR-

2b. A GROPING IN BRIGHT SUNLIGHT. It is about 150 years after the death of Christ. The scene is ancient Greece. Ptolemy, a Greek astronomer, 20 years old and destined to die before his 23rd birthday, has just astounded the Greek people. Ptolemy believes the sun revolves around the earth and that the earth is round. Although partially correct in his thinking, Ptolemy is scorned by his fellow thinkers. This is the story of the problems and prejudices faced by this early man of science. Determined to get at the truth, a group of Greek philosophers meet in Athens to debate the truth or falsehood of Ptolemy's theory.

Search; Adventure.

3a. SEA STRIDER. Merchantmen trading in the Carribean are being attacked and plundered by a swift 21-gunner commanded by the notorious pirate Red Hawk. Captain Del Corbett and his Sea Strider are ordered to find and destroy Red Hawk. The chase takes Corbett across the seven seas. His ship is almost wrecked off Cape Horn in a heavy storm. He faces mutiny when the Sea Strider is becalmed in Pacific doldrums. Several of his crew desert when he puts into San Francisco for supplies. When Corbett finally confronts the pirate, the Sea Strider is caught in the treacherous ice floes off the Bering Straits.

-OR-

3b. SEA SEARCH. Captain David Carlin is ordered to track down pirates and privateers endangering trading vessels in Atlantic shipping lanes between Africa and the Americas. Carlin's task is not easy. For weeks his lookouts scan empty horizons. After pursuing a suspicious ship for several days, Carlin is forced to stop at the Canarys for fresh fruit and water. A privateer eludes him in dense fog off South Africa. Finally, Carlin corners a pirate ship in a neutral port granting immunity to maurauders. Unable to engage the vessel until it leaves port, Carlin must wait on the high seas for the pirate to make his move.

Revenge; War.

4a. MY BROTHER'S ENEMY. Anton LaBec, a bitter French soldier, vows to kill German General Heinrich Von Struecken, the officer who led the attack in which LaBec's brother was killed. Learning that Von Struecken is now on his battle front, LaBec sets out with determination. He crosses no-man's land under cover of darkness. He kills a German sentry and dons the man's uniform. Able to speak German fluently, LaBec walks directly to German General Headquarters. He is about to kill Von Struecken when he overhears the German Army's master attack plan. LaBec must choose between obtaining his revenge or escaping with the German plans.

-OR-

4b. THE PERSONAL PART. It is June, 1916. The First World War is stalemated. A no-man's land -- 170 yards across -- separates French and German trenches. During a charge across no-man's land, Andre DuBois, a French Private, sees commanding officer Captain Alfred Udvardy shoot Private Pierre Fornier, DuBois' best friend. At first, DuBois thinks it was a mistake. Realizing it is difficult for a private to press charges against an officer, DuBois says nothing. But it later becomes very apparent that Udvardy deliberately shot Fornier. The perplexed DuBois doesn't know whether to go to the commanding General or to kill Udvardy.

Male Form B; Revenge; Drama.

5a. ASSEMBLY LINE. Kelvin Marten has worked on an automobile assembly line for 23 years. Now, the company is shutting down the plant Marten works for. Marten will be out of work. Bitter, he decides to take care of the company officials who sanctioned the shutdown. He wraps his .22-calibre rifle in newspaper and uses his severance pay to purchase a bus ticket to Detroit. He arrives in the motor city and immediately goes to the company offices. He is unable to get to see the company officials, so he stations himself in a building across the street and waits for the officials to come out.

-OR-

5b. A TINY TASTE OF REVENGE. Dale Foster is "retired" after years of service as a baker. Foster realizes he was not indispensible. He admits the new automated baking machine does its work very efficiently, but wishes he could just get a little revenge on the machine. He is still contemplating the problem in church the following Sunday when the minister says "And they threw their bread upon the waters and it came back tenfold." Foster leaves with a glow of contentment. He thanks the minister for a very enlightening sermon. He goes to the bakery that night and makes a few adjustments in the machine's working mechanism.

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Female Form B; Male Form A; Search; Science Fiction.

6a. THE METAL MEN. Strange things are happening in a small industrial city. An odd plastic cone is discovered. A rusted metal statue lies near the cone. A rusted metal arm is also found. Later, a night watchman discovers prowlers using a metal lathe after hours. The watchman scares the prowlers off, and finds they were making a metal arm. An oil refinery official reports that vandals have opened several barrels of lubricating oil nightly and sprayed oil all over the storage room. Hidden cameras are used to photograph the vandals. The pictures reveal two humanoid creatures whose bodies are apparently composed of metal.

-OR-

6b. THE MEN FROM SPACE. Planes search the skies off California's coast after radar men spot an unidentified flying object, but find nothing. Later, a Mexican fisherman reports seeing a giant sphere on a desolate beach in Lower California. U.S. scientists investigate. They find the sphere and a plastic-domed city as well. They are about to radio for military aid when a plastic tube flies out of the dome to meet them. Flashing lights on the tube explain that the city's inhabitants mean no harm. They are from another Galaxy -- on a goodwill visit to various planets including earth.

Female Form B, Male Form A; Conflict; Science Fiction.

7a. THE LIVING FOSSILS. A scientist working with special chemicals and powerful beams of refracted light discovers that the fossil remains of long-dead plants can be brought to life. He constructs cages and experiments with animal fossils from the Mesozoic Era -- the age of repiles. At first, he works with small reptiles, no larger than roosters. Then, intoxicated with success, he constructs giant cages and begins to work with the fossils of the terrible Thunder Lizards. He succeeds in bringing all these huge beasts to life -- but his cages are not strong enough to hold them. The Third World War has begun.

-OR-

7b. THE DAY PEACE CAME. This story, set in the near future traces step-by-step the way the Third World War might come about. At first, diplomats clash at high levels over the settlement of the arms race. Then one of the two antagonists withdraws from the world assembly. Soon, nations friendlv to the withdrawing nation also withdraw. A border clash turns into a local war and then into a continental conflict and finally into a total atomic war. Nation after nation is destroyed in the nuclear war. The war ends on November 12, 1973. The earth is desolate. Two cockroachs fight over a moldy piece of bread.

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Female Form A, Male Form A; Success-Challenge; Adventure.

8a. CAUTION LIGHT. Set against the background of the Indianapolis 500, the Atlanta 400, and other big-time auto races, this story traces the career of driver Ron Brooks. Beginning on the dirt tracks of Oregon, Brooks progressed to the big-league race circuits. Then, his car crashed in flames on the seventh lap of the Rebel 500. Burnt badly, Ron Brooks underwent nine separate skin graft operations before he left the hospital. He relearned to use his badly scarred right hand. He spent hours shifting his home-made gear shift. Finally he returned to auto racing.

-OR-

8b. SPEED OF SUCCESS. Doren Davisson, a young, ambitious auto racing driver, works days in a garage and races on weekends. Then, a big chance comes. Big-time driver Manfred Handley is slated to race at the local track. But Davisson's auto must be overhauled, his girl seems about to leave him for another man, his mechnic catches pneumonia. Davisson quits working at the garage, spends countless hours and money on car repairs, then practices night and day to get ready for the race. Then his kid brother takes the car for a spin and fails to return.

Male Form A; Revenge, Adventure.

9a. FOUR DEAD MEN. On March 7, 1963, four men escaped from Utah prison. On March 11, escapee Dodd Short was wounded in a gun duel with police. Although left behind by the others, Short eluded capture. On March 14, escapee Guy Mairs was injured when a stolen car driven by the escapees crashed after an 80 m.p.h. chase. Escapees Felix Gruberg and Art Gates fled, abandoning Mairs. Mairs later escaped custody. On March 22, all four were found dead. Short and Mairs tracked Gruberg and Gates to a cabin near Summit, Utah. All four died in an ensuing gun fight. This story recreates the events.

-OR-

9b. PRICE OF SATISFACTION. Kermit Keller is released from prison after serving 14 years for a crime he didn't commit. Keller has brooded deeply over what he will do to the man who framed him, Fred Alcott. Unrelentlessly, Keller pursues Alcott -- by train, by bus, by automobile. Finally on a deserted road, Keller comes upon Alcott's car, broken down and abandoned. Keller tracks Alcott as the hunted man flees across the desert on foot. The day is hot. It is very dry. Neither man has water. Finally, Keller spots Alcott, lying exhausted in the sand. Keller raises his revolver to shoot, but he can not shoot.

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Male Form B; Escape; War.

10a. A LESSON IN A POLISH SCHOOLHOUSE. Five German infantrymen -- all privates -- are pinned in the basement of a schoolhouse by Russian machine guns. If they are to survive, they must soon surrender. The Russians are bringing up a tank bearing 88-mm artillery. Two of the German infantrymen are ardent Nazis, who argue that a soldier must obey and that their last order was to hold. The other three soldiers have no political affiliation. Two of them argue that the group should, at least, vote on what it should do. The fifth German infantryman remains silent. Somehow, the five soldiers must come to a decision.

-OR-

10b. BRIDGE OF ICE. German war prisoners working on Russian roads during World War II discover a unique means of escape. By dampening their shirts and leaving them out to freeze overnight, they are able to make toboggans. Catching the Russians off-guard, they slide down a hill into a dense wood and escape. Travelling at night and looting Russian farm collectives for food, the escapees cross Siberia. The Russians track them by dog and airplane. Russian guards ride trans-Siberian trains, scanning the track side for escapees. Disguised as peasants but unable to speak Russian, two Germans decide to bluff their way onto a train.

Conflict; Adventure.

11a. DEFENSE AT DONBRIAR CASTLE. Malcolm MacGregor's rule over East Scotland is threatened by rebel lowland nobles. Led by Angus Gordon, the lowlanders have amassed a contingent of over 1,000 men. MacGregor has less than 400 men to defend Donbriar Castle. Warned that Gordon's rebels have advanced to within two day's march of Donbriar, MacGregor orders the land around the castle scorched bare of bush and heather. MacGregor then has his men build several powerful crossbars capable of hurling huge stones. Finally, he splits his men into three shifts of about 125 each. He plans to rest one shift every four hours and thereby conserve his fighting force.

-OR-

11b. TOURNAMENT OF THE TERRIBLE. Led by the Duke of Delshire, Saxon nobles plot the overthrow of King Clifford. While the majority of Clifford's men are at the annual jousting tournament at Hearth, Delshire gathers his forces to attack the undefended Cliffcastle. To insure success, Delshire pays the treacherous Prince Hervon to kidnap Clifford's daughter, Lauranna, and draw the rest of the king's men away. Handsome, young Michael of Kent, who came to view the tournament despite wounds suffered in the Crusades, learns of Delshire's plot. Before he can act, he is challenged to joust by the notorious Death Knight, who has never lost a match.

Escape; Science Fiction.

12a. T COMET'S COMIN'. It is May, 1986. Halley's Comet is soon to pass close to earth again. A mystic named Venga tells his superstitious followers that the comet's course has altered. He predicts that it will crash into the earth, causing death and destruction. To escape the impending danger, Venga urges his followers to purchase passage on the next flight to the moon, a space base for earth since 1971. Dr. John Andrews tries to persuade Venga's followers not to sell all their worldly goods, but they do not listen. What is worse, Venga's influence seems to be increasing as moon flight ticket requests soar.

-OR-

12b. TO THE EDGE OF TIME. Vogagers taking a routine rocket journey from the earth to Mars in 2018 suddenly find that their space ship is out of control. Not only is their speed accelerating, but soon they will be travelling at the speed of light. Jacob Rensel, a scientist, believes they will be killed if they break the time barrier. With desperate urgency, men and women work on the ship's jammed controls to try and slow it down. Gloria Ballard, a woman scientist, and her husband, Donald, decide that someone must climb out on the ship and readjust a damaged mechanism if it is to slow down.

Female Form A; Revenge; Science Fiction.

13a. REPAYMENT. Dr. Norris Mise is forced to resign a position as research director at Trenton River. It has been discovered some rather unethical studies have been conducted at this lab. Hurt and angry, Mise vows to get revenge in a rather unique way. He works feverishly on a special death vapor. It changes Oxygen into Carbon Dioxide. Then, after perfecting the vapor, he joins with a group of foreign agents in building four giant vaporizers to spread the gas throughout the land. The plan is going well until Willard Foss, a scientist interested in vapor research, decides to visit Mize.

-OR-

13b. PRIMITIVE IMPULSE. After he has worked for years, Dr. Paul Mortson creates life in a test tube. Whereas former artificial life forms created in test tubes were simple cellular structures, Mortson's creation is an integrated cell bundle--a living mobility. Mortson discovers his creation can reproduce itself. He also discovers that it behave towards its own kind in a rather simple manner. When threatened, it strikes and when injured, it hunts the mobility that hurt it with steadfast determination. Certain that he is "on to something", Mortson works night and day to discover the secret of the striking response.

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Female Form B, Male Form B; Conflict; Drama.

14a. AN "X" AFTER MORGAN. Darcy Morgan has served four terms in the House and two in the Senate. He has not been defeated since he lost a mayoralty race 26 years ago. Now, Victor Wallace, an aggressive young tool and die manufacturer, is causing quite a stir in Morgan's home state of South Carolina. Public opinion polls show Morgan and Wallace running neck-and-neck. Their platforms are plain -- Morgan has his arguments for State's Rights, and he diligently supports the traditions of his beloved South. Wallace wants reform. Morgan's story outlines the problems facing the South today.

-OR-

14b. 212 DEGREES. Jeremy Bendamen's household seems about to fall apart. Jeremy is a violently anti-Negro Southern Senator. His son, Eric, however, is a member of an organization helping Negroes register to vote. Jeremy's wife, Edna, is oblivious to the tragedy that is occurring. She frets only over the problems of the upcoming social season. Jeremy's daughter, Ruth, has just returned from finishing school in New York. She wavers in allegiance to her father and brother. What makes matters worse is that she is secretly dating the nephew of Jeremy's opponent. The tension mounts as the campaign continues. It appears an emotional explosion is imminent.

Conflict; War

15a. LEYTE GULF. Considered by many naval experts as the last great fleet action, the Battle of Leyte Gulf involved every element of naval power from submarines to aircraft. It was fought in October, 1944, off the Phillipine coast and sprawled across an area of almost 500,000 square miles. It spelled the end of Japanese naval power. In semi-documentary form, the story of this decisive battle is told from the point-of-view of the enlisted men -- the aircraft carrier crews, the fighter pilots, the gunnery men aboard the destroyers and cruisers, the submariners, the men manning the battleships.

-OR-

15b. SALT OF THE SEA. Major World War II actions in the South Pacific are told from the viewpoint of the crew of an imaginary American aircraft carrier. The men help each other meet the fears and adversities of war. Included is a farm boy from Iowa, a tough kid from Brooklyn, a tobacco farmer from the Carolinas, and a rich youth from Boston. The story opens in December, 1941, when the carrier is ordered seaward from Pearl Harbor. It ends with the crew making preparations for the invasion of Japan in August, 1945, when the atomic bomb is dropped at Hiroshima and Nagaski.

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Female Form A, Male Form B; Revenge; Drama.

16a. THE HUNCH. JoAnn Marlin is accussed of murdering her father. The prosecution argues that JoAnn shot her father in order to collect $100,000 in stocks, bonds and insurance money. JoAnn's lawyer, Stephen Jamieson, who is quite fond of JoAnn, is convinced that she is innocent. He is faced, however, with some overwhelming evidence -- her fingerprints were on the murder weapon, she has no alibi, a witness puts her at the scene of the crime. JoAnn can't remember what happened. There is one hope -- her father made many enemies in his ruthless pursuit of success. He must have made one enemy angry enough to seek revenge.

-OR-

16b. THAT CERTAIN SERPENT. Eva Christain is on trial. In a moment of rage, Eva shot and killed her husband when she found him with another woman. She did not harm the other woman. Her rationale for only killing her husband is very simple--he betrayed her, the other woman did not even know her and therefore could not really have meant to hurt her. Eva's trial brings in the question of injured pride as justification for her crime, the problem of determining temporary insanity, the unequal judicial treatment of male and female offenders, and the questionable rights of a state to impose capital punishment.

Female Form B; Escape; Adventure.

17a. DUET IN DESPERATION. Norbert Cranson and George Neeman escape from their prison road gang only to be chased into dense swampy woodlands by pursuing police officers. Cranson narrowly misses death when he flounders over a water mocassin. At dusk the escapees find themselves on the banks of a fog-shrouded river. Although neither is a strong swimmer, the convicts decide to hold onto a half-submerged log and try to paddle across the river. They are exhausted, however, before they are halfway across. Their only hope is that they will be sighted by men on a passing tug whose lights can be seen blinking through the fog.

-OR-

17b. BURST FOR FREEDOM. Three convicts serving life terms -- Eric Brand, Cal Mason, and Jed Cook -- escaped on July 19, 1957 from the Federal maximum security prison at Leavenworth, Kansas. Brand and Mason were captured 11 months later in a San Mateo, California, motel. Cook is still at large. This is the step-by-step story of how the trio dug out of prison and then made their way across the Western United States to California. It is told by Leavenworth Prison Warden Jack C. Ross, F.B.I. agent Alec Marsh, and state highway patrolman Don Cramer, the police officer instrumental in capturing Brand and Mason.

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Female Form A, Male Form B; Aid; War.

18a. THE ISLAND WAR. In early 1942, the Japs held the islands of the Central Pacific. Isolated Guerrilla bands opposed the Japs, but their effectiveness was hampered by their inexperience, inadequate weapons, and supply shortages. To help Guerrillas in a vital Jap-held area, the U.S. Air Force decided to drop demolition experts, dynamite, food and medical supplies in. Many problems were associated with the plan: scientists had to find a way of safely dropping dynamite by parachute; navigators had to plot their courses to insure maximum cloud cover; and pilots had to drop men and their supplies into tiny clearings.

-OR-

18b. THE TANK MEN. The fighting is furious on North Borneo. American and Australian reserves are sinking to perilous lows. In a desperate maneuver to stem the Japanese onslaught, Tank Group Commander Randolph (Jib) Corcoran readies the remaining 35 tanks for a final counterattack. Corcoran's plan is as simple as it is desperate -- if the tanks can burst through Japanese lines and capture a strategic bridge, the Japanese advance can be halted. But the Japanese have more than 200 tanks to oppose them, and the success of Corcoran's plan rests on gaining the assistance of a somewhat hostile island witch doctor.

Conflict; Drama.

19a. A WOMAN OF HER WORD. Lila Melgrum does everything for her husband, Ralph, from selecting his socks to enrolling him in a night school course to improve his position at work. Ralph's course, however, is in psychology and he seems very attentive to his studies. One day, Lila decides their lawn needs mowing. It is raining. Ralph opposes her for the first time in their married life. After a stormy quarrel, Lila leaves for her mother's, threatening she'll never return until Ralph telephones and apologizes. Ralph watches her go, then picks up the phone and informs the telephone company that he wishes his phone disconnected. Then he settles down to read.

-OR-

19b. THE NOBILITY OF GEORGE STRIKER. George Striker has been married for 17 years. He is a man of simple convictions. He knows his wife has a lover, and that his friends are laughing at him. But he does nothing. His affection is lavished on a 14-year-old son. Then, he meets a woman, seven years his younger. They are attracted to each other, but George breaks off the affair. His reasons for terminating the relationship were simple. His son knows of his mother's transgressions and looks to George for understanding and guidance. George does not want to disappoint the boy.

Male Form B; Success-Challenge; Drama.

20a. THE STREET. Roger Vincent spends his evenings hanging around the corner cafe with his pals. They often drive up and down city streets looking for girls. Every Saturday night they attend a cheap dance hall. They spend most of their evening in the stag line. They talk often of their feminine conquests, but their talk is beginning to sound more and more like talk to Roger. He decides to strike out on his own. At first he doesn't do so well. He finds himself at the same old dance hall. But he may be progressing, a girl accepts his invitation to take her home after the dance.

-OR-

20b. MAKEUP, BREAKUP. Dane Nichols and his girl, Sue West, are always feuding. Sue dislikes the attention Dane gives his car -- he spends too much time polishing it. But when Dane leaves off continually scrubbing the car, Sue refuses to ride in such a dirty car. Then, Dane gets angry when Sue tries out for the school play. It seems Sue's role calls for a love scene with Don Sikes, the handsome football captain. Dane takes up boxing to impress Sue and to "take care of Sikes"; but Sue tells him that boxing is for barbarians. Dane then decides to run for school president, but so does Sikes.

Escape; Drama.

21a. RUNAWAY -- Jack Ballon finds himself in quite a predicament. While changing linen in the sleeping car of a streamliner, Ballon suddenly discovers the train is moving. At first, he believes it is just being moved to another part of the yard, but when it picks up speed and goes thundering out onto the mainline, Ballon knows something is wrong. So do Jill McCormick and Ann Cottin, who were restocking the magazine racks; Jim Parkman, a hobo who snuck into the Pullmen car for a snooze; and aging Darryl Berks, a porter. The five soon discover that they are riding a runaway train.

-OR-

- 21b. UNGUIDED MISSILE -- Passengers on a trans-Atlantic airliner find themselves in very great peril when both pilot and co-pilot pass out. A doctor, travelling on the plane, believes both men died from acute food poisoning. The stewardess is able to put the plane on automatic pilot -- but there is no one aboard who has ever flown a plane. The radio man raises Air and Sea Rescue and a company pilot is ready to give landing instructions over the radio. Then, the navigator finds the automatic pilot is stuck. They are locked in flight and plane's fuel is running out.

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Female Form B, Male Form A; Control-coercion; Science Fiction.

22a. THOUGHT CONTROL -- Working in a remote jungle region of Brazil, a botanist and a biologist discover that an extract from a South American plant upsets a person's will to resist. By putting a small quantity of the extract in an individual's food, the scientists find that they can control the person's thoughts. The botanist, Richard Chandler, sees their discovery as a means of building an empire for his country. The biologist, Daniel Bowers, wants it to be used for curing mental illness. Their story probes the ethical and social problems concerning the use of scientific knowledge in modern society.

-OR-

22b. THE HERB KINGDOM -- Jock Campbell, an anthropologist, finds on returning to a remote part of the Amazon jungle that the natives he has been studying have disappeared. On meeting his friend and fellow scientist, Arnold Krause, Campbell learns that several other tribes are missing. Campbell and Krause, along with Krause's daughter, Nina, and Kent Golding, a reporter, decide to solve the mystery of the missing natives. They journey into the dense jungle to discover that a certain plant species has taken on humanoid characteristics and is in complete control of the region. Completely void of emotion, the plant people rule harshly and absolutely.

Control-coercion; War.

23a. FUNERAL FOR A FASCIST -- Prisoners of War in a German concentration camp are harshly treated by a cruel prison commandant. Food is scarce, their slab barracks are unheated, they have no water for bathing. They see the temperature fall to four below. Many prisoners suffer from frostbite or frozen limbs. They are refused medical aid. Many try to escape, but their attempt is foiled and met by terrifying reprisals. Two prisoners plot to kill the commandant. Their plan is desperate. They know they will probably die as a result of it, but they believe if they can kill the commandant things will improve for the remaining prisoners.

-OR-

23b. POW -- A B-26 is shot down and six members of an American bomber crew are captured by German soldiers. One of the six Americans is hurt. Realizing that the wounded man cannot keep up with the others, the German oberlieutenant has the other prisoners build an improvised stretcher to carry the wounded man. The group starts out walking with the American prisoners carrying the injured crew member. After having gone about two miles, they meet an SS captain. The storm trooper orders the oberlieutenant to have the wounded man shot so that the group can move more rapidly. An argument starts.

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Male Form A; Success-Challenge; Science Fiction.

24a. EXPLORING THE DEPTHS -- It is 1994. Using hypnosis, drugs, and X-rays, Dr. Fred Johns has found a way of journeying into the mind of man. Abstracts become realities; prejudices, wild beasts;thoughts, flowing rivers; as Johns travels into the inner world of man's thought. He takes test trips into the mind of a convict, a young dancer, and a revered judge. The journeys are not without danger -- a viscious primitive being runs freely through the convict's mind, an impulsive elf tempts,teases and tricks the voyager as he travels through the dancer's mind, a stern Puritan condemns every move of the voyager through the judge's mind.

-OR-

24b. THE NIGHTMARE WORLD OF DOCTOR CHALNERS -- Dr. Dyrol Chalners discovers a method of actually travelling through solid objects. Chalners gets through the space dimension alright, but he cannot find his way back. He is bouncing happily along on an atom when a whirling mass of neutrons bombard him into another dimension, that of color. Reds, blues, yellows, greens come sliding at him. Terrified, he runs and bursts into the sound dimension. Up and down keyboards of music, he rides. Waves of sound dance around him. Then, he slips and falls through into the time dimension. He is chased by dinosaurs, and space vehicles.

Success-Challenge; Historical.

25. THE PHAROAH WHO REFUSED TO BE A GOD — This is based on what is known about the life of Amenophis IV, the Egyptian Pharoah who refused to be called god. His was a startling attack on Egyptian tradition -- every Pharoah before him was proclaimed a god. Every Pharoah before him had his giant temple, his great pyramids, his gigantic statues sculptured each in his own image. Not Amenophis, who believed he was not a god. Amenophis opposed the priests, refused to have his face cast in conventionalized smooth beauty, and had it cast in its natural form. He married a commoner and delighted in establishing a happy marriage rather than an empire.

-OR-

25b. DIVIDED ARE THE CONQUERED -- This is the story of Nabonidus the last king of the old Babylonian Empire. Intelligent and farsighted, Nabonidus tried to weld together opposing factions within the Empire. The splits were mainly religious -- each section had its separate set of gods. Nabonidus decided to have a set of common gods. Opposing local priests, he built and rearranged temples in an effort to centralize religion. He was opposed, however, by the powerful priesthood of Bel, who sided with his arch enemy, Cyrus, leader of the Persians. Cyrus marched on Babylon in 539 B.C. and entered the city unopposed. He slew Nabonidus.

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Success-Challenge; War.

26a. THE SOLDIERS — Eight men form Sgt. Hal Lannon's squad. They are assigned the dreary task of carrying equipment down hot humid jungle paths, too soft with mud for truck traffic. They hack away jungle growth and put up tents. They dig machine-gun emplacements and latrines. They string barbed wire. They fill sacks with sand. When they do unshoulder their guns, it is to lie for hours on watch, gazing into the jet black night. They sleep in damp ponchos, eat canned food, and gripe about sore feet. This is their war -- a war against boredom, routine, fatigue, jungle disease, and intense tropical heat.

-OR-

26b. CHARGE AT CHU CREEK — Fox Company is assigned the task of displacing a Japanese regiment dug into the towering banks of Chu Creek. The Creek is about two feet deep, but its current is swift, and its bottom is a mass of slippery rocks. The Marines will be exposed for almost 50 yards before they even reach the Creek. Lt. Del Nelson decides to time his attack so the company will reach the edge of the Creek by dawn -- then it will be a dash across the stream. When told the Japanese outnumber his company three-to-one, Nelson only shrugs. Such is life, he notes.

Aid; Adventure.

27a. THE RAIDERS -- A Norse raiding party, led by Wolf Anders, becomes lost in the foggy waters off the Scottish coast. To avoid going aground on the rocks, Anders lowers his two small boats to lead the way. An argument arises, however, as to who shall undertake the perilous task. The Vikings are superstitious. Few are willing to leave their main ship. Anders temporarily subdues the dissenters by climbing into one of his boats himself. But he needs help— someone must take his second boat. Then, Migor, an anxious man, whose courage was once questioned in battle, volunteers to take Anders' second boat.

-OR-

27b. KING OF THE VIKINGS -- Viking chiefs meet at Thorholm to select a new chief when the childless King Rhoan dies. Aspirants for the throne include Halvar, a gruff, rough bear of a man, who believes that only through war can the Vikings prosper; and Maral, a scholarly man, who advocates peace. Halvar walks out on the council when Maral is chosen as king. Bitter, Halvar is determined to gain control by force -- Maral's men will be no match for Halvar's [illegible] warriors. Maral's only hope lies in his ability to convince Akvar, the greatest warrior in all Norway, to come to his aid.

Aid; Drama.

28a. EMERGENCY -- Alice Jennings, an army nurse, faces a very terrible conflict when a soldier in the base hospital turns out to be a former lover, who jilted her. The man, however, has been blinded by an exploding bomb. It does not appear that he recognizes her voice. He is in grave danger, however, and must undergo surgery to have shrapnel removed from the brain. Alice is uncertain if she can adequately perform her duties in the operating room -- but she is the only nurse trained for such an operation. She goes to the ward counsellor -- a friendly old widow -- for advice.

-OR-

28b. A HELPING HAND — Four nurses decide to stay behind with the wounded after their army suffers a total defeat. The enemy arrives and a liason is set up between conqueror and conquered. The enemy has suffered many casualties. Soldiers, who hours before were fighting each other, are placed together in ramshackle hospital huts. The conquerors move on, and the base is held by a small army of occupation. The hospitalized find a common bond between them. The able help the injured, patch leaks in the roof, and exchange family pictures. Even the reserved enemy Major in charge of the post melts a little.

29a. MARRIAGE IN AMERICA --Joe Fraser marries Elizabeth Butram and they settle down to the routine of married life in suburbia. Within months, however, Joe is thoroughly bored with his confinement. He can't stand watching television every evening. He dislikes his mother-in-law. He almost falls asleep when Elizabeth's friends drop in to visit. He decides to step out on the town. He takes one misstep, however, and is seen by Elizabeth's brother, Arnold Butram. Elizabeth forgives him and they settle down again, but things still bore Joe. He steps out again, is caught again, forgiven again, and has another boring try at routine.

29b. THE DAY HAPPINESS CAME -- A man named Spike Happiness drives into Center City one hot summer day. He claims to be a marriage counsellor, capable of mending the feuds and fights of any long term marital combatants. His first success is with the Willets, then the Morans, then the Jurgens. Happiness is startlingly successful. There is, however, a terrible similarity to his method. Each couple ends up bitterly angry at him, but very much in love with each other. To find out his secret, a couple who have spent years quarrelling decide to pay him a visit. Like all the others they are convinced he cannot help them.

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30a. DICLETIAN -- In 303 A.D., the cruel Dicletian rules Rome. He has overthrown all vestiges of Roman democracy and is absolute ruler. A new religion is stirring within his Empire, however. It is Christianity and it denies Dicletian his godlike qualities. Determined to suppress Christianity, Dicletian orders Christian Churches burnt to the ground; but the Christians still worship. Dicletian orders the extermination of every Christian. A period of unequalled brutality begins. Christians hide in catacombs beneath the ground. Dicletian's legions search for the Holy Writ. One copy is found and brought to the monarch, but no matter how many tapers are put to it -- it will not burn.

-OR-

30b. WHEN CHRISTIANITY CAME TO CHINA -- In 635 A.D., Persian missionaries take an arduous trip to China. Their purpose is to convert the Tang dynasty to Christianity. Tai-tsung, a free-thinking Tang ruler, receives the Persians with great respect, and orders the Christian scriptures be translated into Chinese. After studying it, Tai-tsung proclaims the new religion satisfactory. It is preached throughout the kingdom. Tai-tsung's proclamation is taken as a great victory for Christianity by the Persians. The religion fails to impress the Chinese. They already embrace the teachings of either Confucious, LaoTse, or the monk Buddha. This story chronicles the struggles.

Control-Coercion; Historical.

31a. MONARCH OF MACEDONIA -- Philip of Macedonia rises from relative obscurity to become the most powerful man in the Greco-Macedonian confederacy. His armies advance in all directions, conquering all who opposed them. After defeating the Spartans, Philip is locked in a 12-year struggle with his greatest foe , Athens, the city state. Then, his outnumbered army defeats the Athenians at the Battle of Chaeronea -- one of the bitterest campaigns in Greek history. Now, at the peak of his power, Philip exerts a ruthless rule on the people. His drunken feats are spectacles of extravangance and debauchery. Then, Philip is assassiaated. Greece is liberated.

-OR-

31b. THE PATRIOTS -- This story of Julius Caesar's assassination views him as a bald, 54 year-old demi-god, corrupted by power and seeking only sensuous pleasures. Caesar basks in his own glory and pacifies the peasants with great spectacles in the arena, But Brutus and his fellow conspirators plot the end of Caesar's tyrannical rule. Mark Anthony is seen as Caesar's fawning flatterer. He steals more than a few glances at Cleopatra behind Caesar's back. In fact, it is questionable if Anthony is not well aware of the plot against Caesar and sees it as a chance to seize power.

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Female form B, Male form A; Aid; Science Fiction.

32a. KINDLING POINT -- Dr. Henry Brent is summoned to a remote point in the Himalayas by his friend and fellow scientist Karl Kraft. While mountain climbing in the highest and coldest region on earth, Kraft's party felt a sudden extreme drop in temperature. Later, they noted that the snow near a strange metallic-like material was beginning to disintegrate. A climber approached the material and was quickly frozen solid, then he crumbled into dust. Kraft thinks the material came from outer space -- perhaps Jupiter. It is so cold that, by earth standards, it is below absolute zero. Kraft has also noted that the material is moving.

-OR-

32b. THE ICE MEN -- A scientific expedition in the Antarctic discovers an impenetrable wall of ice before them. To blast their way through, the scientists direct a laser beam on the wall and are able to tunnel through. They discover a city of ice, inhabited by a people made of ice, who eat snow, and who have evidently no knowledge of fire. The ice men are hostile and repel the scientists with a cold ray. The scientists fight back with a laser beam. Outnumbered, the scientists radio for help. Officials believe the message is a hoax. Col. Wilfred Miner's 25th Antarctic Company is sent to investigate.

Female form A, Male form A; Search; Drama.

33a. AN ENEMY CALLED FUTILITY -- Veteran detectives Walter Bajac and Conrad Salzter investigate the murder of a 17-year-old youth. This is their 705th case. They have solved their share. But the routine, the boredom of endless interrogation, long hours on stakeout, have left both men tired and unenthusiastic. This story outlines the problems facing the law enforcement officer — from aching arches to baffling murders. Bajac and Salzter are hampered in the present investigation by a misplaced clue. Someone left a piece of clothing found at the scene of the crime lying on a desk. It fell off. The janitor burnt it with the trash.

-OR-

33b. SNOWY NIGHT IN SCHENECTADY -- Upstate New York police are faced with the task of tracking down a ruthless killer who has escaped from a mental institution. The escapee is seen on foot in a residential Schenectady area. A massive dragnet spreads as officers move from house to house in 11-below weather. As evening comes, a New England blizzard closes in on the men. Helicopters, used earlier in the day, are grounded. Then, at 2 a.m., police commissioner John Ruttler receives a call from his home --- the escapee is holding his wife and children hostage and wants Ruttler to call off his men.

- -

Escape; Drama.

34a. THIRST -- Lorne Iverson is an alcoholic. In order to get money to buy booze, Iverson takes to petty thievery, but he is not a very adept thief. He gets caught. Sentenced to six months in the state penitentiary, he immediately sets about building a still in the prison laundry. This easily detected enterprise costs him six more months. His lawyers plead for mental treatment, but to no avail. When he is released, Lorne is a bitter, deranged young man. He breaks into a store, steals a gun, and holds up a cafe. He then sets out to rob everyone he encounters.

-OR-

34b. THREE FINGERS OF BOURBON -- Derwin Eliot was a successful insurance salesman -- now he sells used cars, that is, when he is sober. His drinking has already cost him his marriage, custody of his three children, and four jobs. His friend, Allen, who operates the used car business, refuses to fire him although Eliot rarely shows up for work. In order to raise funds to satisfy his thirst, Eliot turns to skidrow and beggery. Then comes the hobo jungles, the drunk tanks, and finally a state mental hospital. This is the story of alcoholism in its grimest, ugliest, most degrading form.

Female form A; Search; War.

35a. PHANTOM TANK -- A German tank penetrates the Allied lines in North Africa and drives deep into the American sector. The panzer, equipped with a newly-developed rocket-firing device, is threatening to cut American supply lines between the beachhead and the front. Commander Don Jansen of the 134th Armor Corps is assigned the task of finding the elusive tank. Jansen sends up the reconnaissance airplanes and helicopters to scan the desert for signs of dust clouds, but to no avail. Then, he brings up his radar unit, but the tank still avoids detection. Finally, Jansen decides to trap the phantom tank.

-OR-

35b. TO FIND A NEEDLE -- London is being hit hard by V-2 rockets in mid-1944. The RAF is given the task of locating and destroying the rocket's coastal launching sites. The Germans, however, have camoflagued the sites well. The British bomb the coast again and again -- but are never certain they have ever hit the vital launching pads. Then, a British intelligence officer, monitoring German propaganda broadcasts, notes that the German radio refers to the rockets as "weapons of reprisal." He also notes that mentioning of such weapons decreases every time the RAF bombs the French coast near Peenemuende.

Control-Coercion; Adventure.

36a. REIGN OF ROG -- An ancient country is enslaved by conqueror Vilna Rog. A few partisans oppose Rog. Attempting to learn of the partisans' hideout, Rog has many people tortured and killed. Then, Vol, a disposed partisan, promises to expose the partisans for a price. The price is Cellana, who is secretly engaged to a partisan leader, Rog also prizes Cellana and plots to kill Vol once the partisans are taken. Rog's men kidnap Cellana, who learns of the evil plan. She escapes and hurries to warn the partisans, who have one hope. The wise Milo has discovered a black powder that explodes when lit with a taper.

-OR-

36b. WHERE ROMANS FEARED TO TREAD -- Tyranny comes to the simple inhabitants of "Angleland" when Marcus Maxima, Governor of Gaul, sends his Roman legions under Captain Vanus Cario to attack "Angleland". Cario's force conquers what-is-now southern England. The cruel Roman leader imposes his harsh military rule. Many Britons are forced to work, building roads, aquaducts and cities for their conquerors. Other Britons are shipped as slaves to Rome, but one galley runs aground off the Dover coast and several slaves escape. These former captives, known to the Romans as "The Few" rally the Britons against the Romans. They halt Cario's legions from advancing further into their land.

Original 36 PCT Items: Action Scale.

Female Form B, Male Form B; Search; Police.

1a. TO STOP A THIEF. Veteran detective Gerry Roth is assigned to work with rookie Bill Jennings. Their first case is a routine robbery. A thief has broken into a loan office and taken about $375. Their routine neighbourhood check nets them a pair of brand new work gloves -- discarded in an ash can in an alley behind the loan office. Crime lab personnel turn the gloves inside out and discover a set of latent prints. A check through R&I reveals the prints belong to John Bukley, alias Buckley, a known felon. Roth and Jennings drive out to Bukley's last known address and arrest him.

-OR-

1b. THE PHOENIX FISHERMAN. Phoenix detectives Danny Francks and Neil Chandler are after a burglar who robs furs and jewels from guests attending important summer social events. The thief pilfers the loot by fly-casting for it through open windows after guests have lef their wraps in the host's bedroom. Francks and Chandler spot the fisherman after patrolling the grounds of every fashionable party for a week. They give chase, but he gets away amid a hail of gunfire in a high-powered car. Francks has, however, wounded the man. Blood stains are found on the roadway. A dragnet is thrown over the entire city.

Range War; Western.

2a. THE PEACEMAKERS. A range war has been raging for several months between small ranchers and cattle baron Frank Mitchell over rights to a vital watering hole. Three men have been killed and many more have been wounded. Both sides are weary of the bloodshed. Mitchell suggests a meeting be held to see if they can reach a peaceful solution. Don Sifers is the leader of the small ranchers and is at first suspicious, but since he desires peace, he agrees to a meeting with Mitchell. Their meeting is held at Mitchell's ranch. The two sides put aside their guns and settle their differences peacefully.

-OR-

2b. THE IMPORT. Gunfighter Burgess Michaels is surprised when bail is put up for him. Michaels is being held for shooting another gunman in a saloon fight. Michaels is even more surprised when five men make him ride out of town at gunpoint. He has been hired by cattle baron Carl Yonell to see that small ranchers encroaching on the open range are driven off. Michaels finds the small ranchers are relatively peace-loving and are certainly not gunfighters. He seems to have no choice but comply with orders, however. If he doesn't, Yonell will send him back to jail, where a hangman's noose waits.

3a. Female Form A, Male Form A; Search; War.

THE FIFTH DAY. Thirty-seven survivors drift in three small lifeboats after their freighter is **torpedoed** off the Irish coast during World War II. The Irish prepare to start searching, but dense morning fog grounds all aircraft. Their lifeboats drift apart. The fog lifts the following day and the Irish launch an air search. One lifeboat is sighted by Irish airmen and eight survivors are rescued. The other two lifeboats have drifted further apart. On the fourth day, a storm threatens to swamp one of the lifeboats. The other has drifted north and passes near a region of gigantic icebergs and sub-zero temperatures.

-OR-

3b. THE FOURTH MAN. Three American airmen are adrift in a rubber **life-raft** after their light bomber is shot down in the South Pacific. The raft is treated to repel sharks and has apparatus for distilling sea water. The problem is that apathy and hopelessness may destroy the three men's minds before starvation ever brings death. The men have little to talk about, little to look forward to even if they are saved. Each man fights a deeply personal duel with himself -- trying to find a meaning in life. Death may be seen as a fourth man in the raft.

Dedicated Lawman; Western.

4a. THE BROTHERS BOUNTY. In 1878, Fiddler's Marsh, Wyoming, is a small town situated in a marshy upland mountain plain. Sherrif Sam Gruhn's job is relatively easy. The town is quiet, being off the main wagon trails. The residents are upland ranchers, prospectors, or retired people living on mining investments. Gruhn's routine is disrupted when Ethram and Jorde Bounty ride into town. The brothers are shiftless rowdies who hang around the town's saloon, provoking fights and annoying the townspeople. One evening, Ethram gets drunk and starts to shoot bottles off the bar's shelves. Gruhn must arrest him for disturbing the peace.

-OR-

4b. THE MARSHALL. Prairie City Marshall Elijah Westover is jolted from an afternoon sleep when a rider thunders into town, proclaiming that raiders have attacked, sacked, and burnt Anvil's Fork, a **neighboring town** to the ground. The raiders are believed led by the notorious Will Cantrill. Westover tries to organize the town's people into a defensive unit, but the majority of them are intent on hurrying out of town. Westover is left with his deputy and four men to defend the town. The deputy suggests their efforts will be futile -- but Westover is determined to defent his town even if he has to defend it alone.

Success-Challenge; War.

5a. THE MAN AND THE HOUR. Much credit for the success of the RAF in beating the Luftwaffe during the Battle of Britain is given Britain's radiolocation network. It was devised to get the position of enemy aircraft approaching British shores. Dr. Watson Watt, the man who devised and developed the extensive system of sector stations, plotting rooms, and radio towers, had a very hard time getting Parliament to grant funds for his project. He was opposed by many short-sighted politicians who thought the system unnecessary. He fought many verbal battles in gaining its acceptance. At times it appeared the project would never be even started.

-OR-

5b. THE BATTLE FOR BRITISH SKY. In August, 1940, Britain stood alone in Europe opposing Germany. A narrow channel of 23 miles width separated the powerful German Army from a weak British defensive force. The Germans needed only to gain air supremacy over the British landing sites and they could launch the invasion of England. For 45 days a vitally important battle raged in the skies over Great Britain. This is the story of the British pilots who, although outnumbered, outfought the mighty German Luftwaffe. It is told through the eyes of Squadron Leader David Humbolt, who was credited with 16 kills during those critical six weeks.

Male Form A; Success-Challenge; Police.

6a. THE EXAMINATION. Yves Swengren is a dedicated, hard-working policeman. He has one ambition -- to be a detective. He is handicapped by a lack of adequate formal education and the fact English is not his native language. He has been walking a beat for seven years. He spends his evenings studying English so that he might pass the qualifying examination required for promotion to the detective squad. He has already passed the physical fitness part of the examination, but has twice failed the English part. Shy and sensitive, he finally consents to let the girl in the apartment across the hall help him with his studies.

-OR-

6b. THE BANDIT. Detective Ross Vacrum is faced with the most difficult case of his long career. A lone holdup man is staging a series of robberies from suburban supermarkets. The man is clever. His crimes are carried out with clockwork precision. Vacrum has no clues as to the bandit's identity -- except that he is lefthanded and quite athletic. Vacrum has a particular stake in solving this series of crimes. The police commission is considering him for the position of Chief of Detectives. Vacrum organizes an extensive stakeout of all major suburban supermarkets in an attempt to catch the elusive bandit.

Search; Drama.

7a. FLYING FEET. Horse stealing supposedly went out with the passing of the wild west. Not so in a small Kentucky community. Several thoroughbreds have been stolen. The thieves have added a twist -- they demand ransom for the horses. Detective Doug Anderson is assigned to what newspapers call the "horse-napping caper." Anderson must carry out an extensive search for the thoroughbreds without panicing the thieves. But where would one hide five thoroughbreds? Barns and stables are searched. Haystacks are probed for hidden stalls. All to no avail. Then, Anderson seizes on a new idea -- horses must eat. He begins to check feed stores for sudden new customers.

-OR-

7b. RUN FOR THE MONEY. Two underworld characters steal a horse. They intend to dye it another color and enter it in races across the Canadian border. They put the horse in an improvised stall in the back of their moving van and drive north. When they stop for coffee they discover their van door open and the horse gone. They hurry back along the highway looking for the missing horse, but find nothing. This commences the wildest search. Included in the stolen horse's escapades are a hitchhiked ride on a train, a run through a crowded department store, and a chase through, of all places, a glue factory.

Aid; War.

8a. NORWEGIAN PATROL. In 1940, Norway is invaded by the Germans. The Norwegians fight a delaying action, but they are outnumbered and defeat is imminent. Edwin Youngdahl, a captain in a Norwegian ski brigade, rallies men to continue fighting after the regular army has surrendered. Youngdahl seeks aid from the villagers to feed his men, so they can continue to carry out attacks on the Germans. The villagers come to his aid, smuggling in food, stolen weapons and ammunition. Youngdahl also receives word of even more aid -- the British will parachute demolition men and dynamite in to help him blow up a vital German ammunition dump.

-OR-

8b. DECISION. Loyal Norwegian politicians withdraw from Oslo when the Germans launch their invasion of Norway. The Germans are forming a provisional government under the traitor Vidkun Quisling. German soldiers are winning the fierce ground war near Oslo. German invasionary parties have landed all along the South coast. The British have rushed an expeditionary force to Central Norway, but the British will arrive with too little, too late. They can only hope to fight a withdrawing action against the Germans. The Norwegian politicans debate whether they should fight until the British can withdraw or surrender and save themselves further slaughter.

Success-Challenge; Drama.

9a. THE GOLD CUP. John Paradine, chief driver of the powerful hydroplane Octane V, has eye trouble. He is having difficulty judging his turns. Paradine not only needs glasses but he must wear a patch over his right eye for months. His left eye has ceased to function. Paradine's common optical ailment -- called "lazy" eye -- may be cured in about a year by wearing a patch over his right eye, forcing the left eye to work. The Gold Cup boat race is only five weeks away. Paradine doesn't want to sit out the big race --Gale Durain, his substitute, may take his job away from him.

-OR-

9b. WILD WATER. Harry Hannigan is a canoeist. Perhaps, the world's best. Hannigan, however, suffers a bout of rheumatic fever and his career as a canoeist ends. He now has a weak heart. Dejected, Harry retires to a life of farming. But the thrill of flashing mountain rapids still runs through his mind. He often walks along the river bank, staring longingly at the whirling waters. Then, 16-year-old Tom Ganyon paddles by. Tom wants to be a canoeist -- perhaps, the best in the world. Harry becomes a coach. He relives the good old days with each of Tom's victories.

10a. Control-Coercion; Drama.

A PIECE OF THE ACTION. Cesar Martinez is a promising boxer when he marries Julie Covaro. Julie wants him to quit boxing and buy a share in a downtown garage business but Cesar is influenced by Algie Adrian, his manager, to keep fighting. Adrian rushes him along. Cesar takes several fearful beatings in the ring. He is kept fighting -- and losing. Now, Julie is expecting and pleading with Cesar to quit. Cesar is beginning to see Adrian for what he is, but he still cannot quit. Being broke, he needs the money from three or four more fights to buy a share in a downtown garage business.

-OR-

10b. THE FINAL COUNT. Billy (The Kid) Wundra has been a professional boxer for 15 years. He has little to show for it, except a twice-broken nose and heavy scar tissue around his eyes. He is married and has a son, Billy Jr. Wundra lies in his dressing-room waiting for his turn in the ring. He is scheduled to fight a tough young-up-and-coming contender. It is a nationally-televised bout and will net him $500 after he pays his expenses. He has decided this will be his final fight. He ponders the lost hopes, the many mistakes and downfalls he has experienced.

Female Form A,--Male Form A; Search; Adventure.

11a. THE GOLDEN CROWN. A group of archaelogists set out for the Andes to find a golden crown they believe to have been worn by a Prince of the Incas. Their journey is very hazardous. Unfriendly natives almost impede the expedition before they even reach the mountains. A canoe used by the scientists overturns during their attempt to shoot the rapids of a fast-moving river. Three of the travellers are drowned. All supplies are lost. The expedition is forced to detour to purchase new supplies. Continuing on again, the party is caught in torrential rains. Finally the mountains are reached -- the final phase of their journey begins.

-OR-

11b. PURPOSE. Robert Croxton, a young anthropologist, has a theory. He needs a grant of $50, 000 to finance an expedition to a remote mountain region of northern India to test it. A private firm will finance an expedition if he can give some guarantee that the precious metal he is looking for will be there when he gets there. Croxton can't. That is why he wants to go there -- to see if the metal was used 4, 000 years ago by the natives of that region or not. He debates whether to lie to get the grant or admit the idea is only a hunch.

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Conflict; Police.

12a. THE OLD ORDER. Detectives Earl James and Melvin Dodd are beginning to dislike each other after being together for 20 years. Their tift stems from their personal attitudes to their new boss, Jim Wells. James resents Wells' college education, smooth way of speaking, boyish looks and adherence to new methods. But Dodd feels Wells may have a few good ideas. "Maybe his ideas aren't all practical," Dodd admits, "but when they are, they help the force." James is even more annoyed when Wells rebukes him for poor police work on a recent string of holdups. James debates whether to quit the force or not.

-OR-

12b. THE DARK HOURS. Emmett Jaeman's cabin is in the way of a proposed state highway. Jaeman refuses to move. State troopers spend all day trying to reason with him, but he shoots at anyone approaching his cabin. As evening comes, the wind whips the mountain snows into a blizzard. When the troopers find the old road they used to drive up to the cabin is impassable, they try to persuade Jaeman to, at least, let them in out of the cold. When Jaeman refuses, the troopers are at a disadvantage. They don't want to hurt Jaeman, but he has no qualms about wounding or killing them.

Male Form B; Revenge; War.

13a. THE GREAT CRIME. Three French partisans search through Paris for Lavern Luell, a collaborator, who caused the death of many loyal French people during the Nazi occupation of France. Collaborator Luell is very elusive. The partisans corner one of Luell's co-workers, Armand Duvernais, in a bombed-out building. A room-to-room gun battle results. The partisans want to take Duvernais alive, but he falls from a rafter and is killed. The partisans continue their search -- they spot master collaborator Luell boarding a train bound for Marseilles. They commandeer a car and speed south to meet Luell's train en route. A furious chase begins.

-OR-

13b. THE OLD LADY. During the Nazi occupation of France, Madame Rene Genreau was hated by her fellow French. She was branded a traitor. She held parties for German officers. Many German officers. Many Germans were allowed to stay at her huge mansion. Then the Germans withdrew from Paris. French partisans sought out all known traitors. Madame Rene Genreau, 74-years-old, was killed by three partisans 11 hours after the last German soldier withdrew from Paris. Partisans celebrating the attainment of freedom and revenge were stunned to learn from the incoming Free French that Madame Genreau was an important Allied spy. The three partisans were placed on trial.

Aid; Drama.

14a. THE SNOW RACERS. Jacques LaBec usually wins the Quebec sled race. Andre Laverne is determined, however, to win the $2,500 first prize. Andre and his huskies practice for hours thundering across the winter terrain. The big day finally comes. A huge crowd gathers to watch 27 teams start the 200-mile round trip. LaBec's team leads for the first four hours, but a runner suddenly snaps on his sled. He is thrown into a rocky ravine. His leg is broken. Andre charging on in second place sees LaBec lying in the snow. But if Andre stops, he will be passed by the other sleds.

-OR-

14b. THE SPEED OF POLISHED STEEL. The annual skating race is one month away. The city fathers know the city treasury doesn't have sufficient funds to cover all the prize money. The race is a big tourist attraction. Councilman Joseph Breck suggests they launch an active campaign to raise money for prizes. Councilman John Ward argues that a public campaign would force the council to admit that it did not have enough funds in the treasury to cover all the awards. This might reflect poorly on the council. Ward reminds the members that they are facing an election year. The council must find financial aid from somewhere or they will be publicly exposed.

Conflict; Drama.

15a. **THE DYNAMITERS.** Dick Russell heads an eight-man crew of dynamiters. Although the work is dangerous, his men have a good safety record and have been together four years. They are working on a mountain railway job in Peru. Bert Reynolds, the owner-engineer, pushes all the crews hard. Dick's men feel the strain of working long hours each day. Then, Abe Aikens slips and falls 2, 500 feet to his death. Dick feels the accident may be blamed on overwork. Reynolds claims it is just carelessness. Russell and Reynolds argue. This begins a long labor dispute between the dynamiters and the B. J. Reynolds Company.

-OR-

15b. **THE CORDS OF STEEL.** John Sutherland and his crew have to construct a bridge across a canyon. The canyon has sheer cliffs falling 750 feet to a raging mountain torrent below. They must string four gigantic cables across the chasm to support the bridge. Time is important. A bonus waits if the cables are strung in three weeks. Sutherland drives his men hard. To keep up their morale, he pitches in and works with them -- sharing their adventure and danger. One slip can leave a worker dangling helplessly in space. One fray in his safety rope and a man will plummet to his death.

Female Form B; Conflict; Drama.

16a. **NORTHERN FRONTIER.** Trappers from two little Alaskan communities clash over territorial trapping rights. The trappers in one village have always trapped as far south as the Little Jackson River. Now, trappers from the other village are trapping north of the Little Jackson. They claim the animals are feeding further north than ever before. Both sides have a vital concern in the argument since over-trapping will deplete the wildlife population and hurt both villages. But neither side wishes to give up trapping the disputed area. The antagonists begin pilfering furs from each other's traps. Then a murder is committed. The two communities border on open warfare.

-OR-

16b. **A PROBLEM OF VALUE.** A group of scientists are hired to explore, map and study one of the many uninhabited islands in the Arctic Ocean. They meet to decide the best way to use their funds. A conflict arises, however, on whose work should get priority. Geologist Cam Ross wants the group to concentrate on his special interest -- the island's mineral potential. Biologist Dan York wants more emphasis on study of the wildlife. Farm expert Dick Brown argues for immediate determination of the island's water supply. The whole project is in danger of being called off -- the scientists just can't seem to come to a compromise.

Female Form A, Male Form B; Revenge; Police.

17a. THE MACHINE GUN. Vic Coscio, leader of the Drakes, loses an eye as a result of an east-side New York gang rumble. Immediately after being released from Bellevue Hospital, Coscio calls his gang together. He is bent on inflicting a terrible vengeance on the Eagles, the gang who inflicted the injury. A date is set when the Eagles may be caught off guard. The Drakes are to bring shivs, zip-guns, sharpened car aerials, and cycle chains. Coscio will lead the charge into Eagle territory with his own special weapon and ammunition stolen from an army storage depot -- a Thompson sub-machine gun.

-OR-

17b. THE SCHOOLHOUSE. Four would-be vandals plan to set fire to a schoolhouse and burn the building to the ground. They are led by Gerard Fenton, an embittered youth, who believes his failures in finding employment can be blamed on being expelled from school. Fenton's followers, however, are doubtful whether burning the schoolhouse down is really a good idea. Fenton goads them on with his taunts and jibes. Finally, the four youth agree to meet in the school grounds that evening for the burning. But when evening comes, Fenton finds himself along in the darkened school grounds.

Female Form A, Male Form B; Control-Coercion; War.

18a. THE GENEVA PAPER. An American and a Japanese officer clash verbally over the rights of American Prisoners of War in a remote jungle prison camp. The American officer argues that even in a prison camp, an officer should still have charge of his men. The Japanese officer disputes his claim. Japan did not sign the Geneva Agreement. The Japanese officer argues that the Japanese Army is not bound to any of its terms. The American argues that although not legally bound the Japanese are still morally committed to observe a common decency between captor and captured. This story probes the problems of war ethics.

-OR-

18b. BUACHI THE BRUTAL. Prison commandant Akiaro Buachi is so viscious his own men refer to him as "Buachi The Brutal." Prisoners are forced to labor 18 hours per day in boiling tropical heat. They are denied sufficient food and water to sustain normal health. They are given no medical attention. Prisoners attempting to escape are executed. Five American prisoners plot more than an escape. If successful, they are determined to return with a force large enough to liberate their fellow prisoners. But even if they escape from the prison camp, they must travel 300 miles of Japanese-held jungle.

Female Form B, Male Form A; Good-Unworthy; Western.

19a. THE RESTLESS GUN. Ken Reno, a former gunman, rides into Formen's Valley. He finds himself the target of suspicion and fear. A range war rages between ranchers and homesteaders in the valley. Mistaken for a homesteader, Reno is accosted in a bar by a rancher intent on insulting him. When Reno ignores the insult, his courage is questioned. Finally forced to fight, Reno fells the man with a few well-directed punches. Later, Reno is shot in the shoulder by an unknown sniper. Recuperating at a friendly homesteader's farmhouse, Reno is reluctantly drawn into the fight on the homesteader's side.

-OR-

19b. A CLOUD IN THE SKY. Johnny Queeno, 52-year-old ex-gunfighter, is in a predicament. The local homesteaders are being persecuted and bullied by cattle baron Norville Lucas, who accusses them of encroaching on his land. Lucas has imported three gunfighters to drive the homesteaders from his range. Queeno doesn't want to interfere. He is friendly with both sides -- particularly with Mary Lucas, the cattle baron's middle-aged spinster sister. But Queeno may not be able to maintain his neutrality. Mary feels he should try to put a stop to her brother's persecutions. Queeno has come to detest violence and agrees only to talk to Lucas.

Search; Historical.

20a. THE SUPPORTING STEPS. Louis Pasteur works for years to isolate the tiny germ which causes tuberculosis. Pasteur finallyfinds that an almost transparent micro-organism is always present in a t.b. patient's lungs. But the tiny germ is very difficult to see under the microscope. Pasteur is stumped. By chance he mentions his problem to Paul Erhlich, another noted scientist. Erhlich has been working on a series of staining experiments. He stains germs with special chemical dyes, making them visible. Erhlich sets out on the great adventure to find a dye which will stain the t.b. germ so doctors may see it easily under a microscope.

-OR-

20b. NAGANA. David Bruce, looking more like a soldier than a scientist, came to South Africa in 1894. He was supposedly on his honeymoon. Bruce and his young bride travelled across the steaming hot African grasslands by ox-cart to Ubombo in Zululand. They were interested in studying a disease called "nagana." This disease killed cattle and horses, and made lions dangerous predators. Working in the snake-infested grasslands, Bruce and his bride examined cattle and horses infected with "nagana." The physical hardships were tremendous. Then came their great discovery -- "nagana" was caused by a tiny germ transmitted by tsetse flies.

Escape; War

21a. FROM HERE TO TOMBOUCTOU. German prisoners are being taken to a temporary British prison camp in the Sahara. Five anti-Nazi prisoners are marked for death by the Gestapo. Realizing this, they try to escape during a desert dust storm. They leap from the prison truck and run. Gun fire kills one of them, but the others escape unscathed. They bury themselves in the sand to avoid detection. After the storm, British soldiers fail to find them. After the convoy drives off, the escapees head toward American lines. They hope to be captured by American units and sent to the POW camp at Tombouctou.

-OR-

21b. ENTOMBED. Six German soldiers are trapped in their desert bunker when a direct hit seals the only doorway. They are trapped 15 feet below ground level. Their bunker's walls are seven-feet thick. The soldiers notice that drifting sand is slowly filling the air vents. They have only one day's food and water supply. Their bunker was a new one -- not completely finished. They have no phone for outside communication, and the last soldier to run into the bunker was bringing orders for their immediate retreat. The soldiers take turns yelling up the air vents, hoping advancing Allied soldiers will hear them in time.

Female Form B, Male Form A; Success-Challenge; Science Fiction.

22a. ON THE MOON. U.S. astronauts land on the moon and find that it is inhabited by gigantic jelly-like creatures. They slide with incredible speed and their transparent bodies make them blend into the background of the moon. The creatures lack any great intelligence, but they display a certain cunning. They eat lunar dust by sucking it up under them -- creating craters as they eat. The astronauts are soon engaged in a struggle for survival with the jelly creatures. Cut off from their rocketship, the astronauts must make a desperate dash across 100 yards of creature-held territory if they wish to escape.

-OR-

22b. MOON SHOT. It is 1970. The United States' first big attempt to put a man on the moon is under way. The rocket itself is ready. This is the step-by-step story of the worries and problems facing the three men who will ride in the rocket. Stan Dykes goes through the psychological stresses of preparing mentally for the task. Gene Jacobs still has to master the complicated control panel system more thoroughly in order to qualify. Dale Fergie also has a problem. Having recently renounced all religious belief, he is now groping for a meaning in life.

Outlaw; Western.

23a. **THE OUTLAWS.** Five bandits, led by the notorious Sam Paige, terrorize the stage lines. Mike Foster, an unemployed young drifter, accepts a job riding shotgun on the stage line. After several uneventful trips, Foster's stage is ambushed. His driver killed, Foster drives the team across the plains in a wild dash to safety. A month later, Foster again encounters Paige and his men. This time, Foster is wounded, but his driver manages to outrun the robbers. While recuperating, Foster debates whether to quit or not -- but he has fallen in love with the stage owner's daughter and quitting may not be possible.

-OR-

23b. THE LESSER OF TWO EVILS IS TEN YEARS. Three outlaws escape from custody when Indians attack a wagon train transporting prisoners to a territorial prison. The outlaws may not be much better off, however. They are without water or weapons. They ride for several hours and reach a ghost town. An old well allows them to quench their thirst. They realize they are about 200 miles from the Mexican border. They debate whether to give themselves up to the first passing cavalry patrol or to chance the rigors of desert travel and try for the border. After much indecision, they decide to give themselves up.

Male Form B; Escape; Police.

24a. TRAPPED. A young man and his wife find themselves in grave danger when they accidently see a gangland murder. They give the police a description of the killers, who are easily recognized as two known underworld killers. The men are caught and put on trial. The young couple are the state's only witnesses and are placed in protective custody. The trial drags on for weeks. Although no threats have been made, the young couple become more and more on edge. They sit up many long nights playing two-handed bridge, trying to forget that they may be targets for assassination.

-OR-

24b. ESCAPADE. A young couple are falsely suspected of murder while honeymooning in New York. They are chased by the police and by the real murderers. Their flight takes them from a hair-raising ride on an Empire State Building elevator to a wild chase across the deserted confines of Yankee Stadium. They have one hope -- if they themselves can trap the true killers. But this is not easy. The men pursuing them will stop at nothing -- for the young couple are the only witnesses to their crime. They seek sanctuary finally in the crowds of pleasure seekers at the Staten Island midway.

AC-13

Male Form B; Historical; Western

25a. HERITAGE. This is the story of a group of pioneers who left St. Louis on April 14, 1853, for Oregon. Their trip was long. Every mile brought them hardship. Their wagons bogged down in cragmires caused by spring rains. Later, cattle, men and women died from yellow fever and thirst. The luckless had their wagon thrown a wheel on treacherously narrow mountain trails and were hurled into the canyons below. Others fell from Indian attacks, or died in the countless card game fights that followed their day's drive. Still others, lagging behind, were caught in early winter snow storms and perished in the mountains.

-OR-

25b. A GOLDEN SPIKE. The Plains Pacific has only 120 more miles of track to lay. Then it will have linked up an ocean to ocean railway line. The 120 miles will be laid through a hot desert. The men are disgruntled with what they feel are poor wages for such hard labor. Jim Butler tries to organize them. Unions have been formed in the east. President Lloyd Jayton fears the trend will spread. He orders foreman Donald Gillman to put down any wage dispute but Gillman refuses. Gillman feels the work is worth far more than Jayton is paying. He agrees to talk with Butler's "union".

Male Form B; Rustler; Western

26a. THE UNARMED WARRIOR. Settlers laugh when Gerald Nuyen builds a homestead near the Montana badlands. Nuyen is a short, nearsighted man. He doesn't carry a gun and he rides a bedraggled horse so awkwardly it is debatable if he won't fall off at any moment. Rustlers are frequent visitors in the region and the settlers predict that Nuyen's little herd won't last the first visit. The herd does, however. It seems Nuyen is as unorthodox a fighter as he is a homesteader. He has placed his cattle in a box canyon accessible only by bridge. A sign on the bridge proclaims: Quarantined. Small Pox.

-OR-

26b. THE CATTLE THIEVES. Bankrupted when their entire herd was stolen, newly-weds Margaret and Jim Fuller work for Bill Cobb, a neighboring rancher, to save money to rebuild their own ranch. Jim is only on the job four days when rustlers try to steal Cobb's herd. A wild gunfight results and several of Cobb's men are killed. His herd is scattered and by the time they are finally rounded up, many are gone. The ranchers form a vigilante party to patrol the range at night in case the rustlers return. But the rustlers always seem to know where the ranchers are and continue to operate.

Male Form A; Revenge; Drama

27a. A NOTE OF DISTINCTION. Trump Addison blows a hot trumpet for the Skip Donnelly Five. The group plays every night and Trump's wife, Gloria, has become bored with sitting at home while hubby toots his horn. Addison knows this, but is not certain with whom Gloria trips the light fantastic while he is working. He hires a private detective to trail Gloria. The detective's findings are rather startling. Gloria's boyfriend is Charlie Sepgrove, supposedly a good friend of Trump's. Trump is torn with indecision -- should he divorce Gloria, or should he quit the band and try to save his marraige; and what should he do about Charlie?

-OR-

27b. NO SOLO IN SIN. Songwriter Dennis Fabet learns that Arthur Cowden, an alleged friend, has stolen one of his musical compositions. Fabet's lawyer finds that Fabet has no legal claim to the composition -- he has no proof of copyright. Fabit is nearly broke. He needs the money. He goes to Cowden and demands for a share of the royalties. Cowden refuses. The two men argue and come to blows. Cowden wins the fight and Fabet leaves, sporting a black eye. His pride hurt, Fabet is furious. He buys a revolver and sets out to find Cowden. But Cowden has fled town. Fabet gives chase.

Conflict; War

28a. TAKE-OVER. The Yamigachis are an ordinary Japanese couple in 1922 when their third son, Sabura, is born. They live quietly in Hiroshima. They will live in Hiroshima their entire lives. They will die on August 6, 1945, when the atomic bomb is dropped on Hiroshima. This is the story of their lives. All three of their sons will serve in the Japanese military. The eldest, Chuichi, will be killed during the invasion of Manchuria. Their second son, Kantaro, will die when the Mikuma is sunk during the Battle of Midway. Sabura will be the only son to survive the war.

-OR-

28b. THE RISING SUN. Atachi Nugama, a minor Japanese politician, openly fought the take-over of his country's government by Japan's military men. As early as 1931, Nugama challenged the growing power of the military. He scorned their idea of conquest. He said their policies would cause a world war and ruin Japan. Nugama lost his battle. He disappeared from the public's eye in the late 1930s. He died a broken feeble man of 84 in a quiet seaside resort in southern Japan in 1942, still predicting the ultimate defeat of Japan. This is the story of his life.

Male Form A; Conflict; Adventure

29a. A GOAL 19, 850 FEET HIGH. Bruce Salverson is determined to climb Mount Logan in the Yukon's St. Elias Mountains. Mount Logan is not the highest mountain in the world -- but mountaineers rate it one of the most inaccessible and steepest. It is considered by many climbers to be one of the most difficult climbs in the world. Salverson outfits his eight-man party in Seattle and flies them into the remote region. Rock by rock, ledge by ledge, his eight-man party pushes upwards toward their goal -- the peak of this formidable Canadian mountain. Bruce Salverson's story concerns the eternal struggle between man and nature.

-OR-

29b. I'LL CLIMB THE HIGHEST MOUNTAIN. Quentin Malford had one ambition in life -- to climb Mount Everest, the highest mountain in the world. Any hope of ever realizing this ambition is completely dashed after a crippling automobile accident -- he loses both legs. Dejected, he loses all will to live. Months pass, and his mental condition deteriorates. Then, he meets Walter Carpenter, another legless patient. The two have a common handicap which helps to produce a bond of friendship between them. This is the story of a man striving to overcome a handicap and the negative attitudes that sometimes come with a handicap.

Conflict; Historical

30a. PRICE OF REVENGE. In February 1942, a Norwegian whaling fleet is almost finished harvesting whales off Antarctica. The blubber has been melted down into oil on board. The Fleet will soon head home. Captain Thor Inerson gets an omnious message from his radar man. An unidentified ship is closing fast from the north. Inerson doesn't want his oil to fall into German hands. If the ship is a German raider, he has time to order his fleet to pump the oil overboard. But if the ship is American, he will have lost his oil. He has 10 minutes to make up his mind.

-OR-

30b. THAR SHE BLOWS. It is 1857 and the whaling off the Alaskan coast is at its best. Jim Salisbury heads a fleet of whalers out of New Bedford. He is determined to beat all other fleets around Cape Horn and up to the lush whaling grounds in the Aleutians. He hoists every single sail to gain the lead on the many fleets. He is particularly concerned with beating Gordon Sayers to the gounds. Sayers and Salisbury were rivals ;for the hand of Lucille Hanley,-and Sayers won. Salisbury wants to prove that he is, at least, a better whaler than Sayers.

Female Form A, Male Form B; Control-Coercion; Police

31a. THE ARREST. Driving south to Florida for a rest, Gordon MacDonald, a former mental patient, stops in a small Southern town for a cup of coffee. He no sooner steps out of his car when a woman yells,"That's the man." Frightened, MacDonald jumps back into his car and speeds away. He is chased and apprehended by sherriff's deputies. They arrest him for murder. MacDonald is taken to the local jail where police authorities question him for hours. He tries to escape but is subdued. A lynch mob gathers in the street outside and the police don't seem concerned with protecting him.

-OR-

31b. A ROUTINE AFFAIR. Pat Baylor and Tony Junus are surprised when Tony is arrested for a robbery he knows nothing about. Tony's brother, Louis, puts up the bail. Tony is released in Louis' custody after he spends three long hours being questioned by New York City police. Tony and Pat spend an uneasy evening at a friend's party, trying to forget the events of the day. Tony is on edge. He gets into an argument with an old foe. Only Louis keeps the argument from turning into a wild fight. The next day, a detective telephones, informing Tony and Pat that the real thief has been caught.

Success-Challenge; Drama

32a. THE AMERICAN GIANT. This is a fictionalized account of the history of pro football. It is told by Gib Raelon. He started as a guard at a small college in the Midwest and later played with the Canton, Ohio, Bulldogs, one of the first pro teams. Gib's story traces the progress of the game from a poorly attended minor sport in the 1920s to its present place of prominence as America's top spectator sport. Raelon plays for five years. Then he turns his talents to coaching the pros. Gib's story culminates when his son, George, a paraplegic, finds his place in football as a sports writer.

-OR-

32b. THE TRADERS. Frank (Ulcers) Smith, a harried and tired coach for a tail-end professional football club, has one desperate chance to get the club out of the cellar, and perhaps, stave off being fired. He has learned that L. B. Carmen, one of the league's finest halfbacks, is not getting along with a rival coach. Smith believes the coach may be willing to trade halfback Carmen for several players of far lesser calibre just to get rid of him. Smith journeys to see the rival coach, but two other coaches are already there. This situation will certainly demand the best of diplomacy.

Male Form A; Aid; Police

33a. THE COUNCIL. A fire rages in a dry forest just north of a California resort town. Five councilmen of the neighboring resort town of San Sol meet to decide the problem of fire jurisdiction. Councilman Abraham Law argues that fire equipment should not be taken from San Sol to fight blazes in neighboring counties. Mayor Jonathan Brail and councilman Annis Bigott support Law. Their argument is that taking fire engines away leaves San Sol unprotected if wind changes blow the fire toward San Sol. Councilmen Sid Wright and Bob Vaughn argue it is civic duty to help the neighboring town.

-OR-

33b. FIRE. A demented man, believing the world is against him, delights in setting vacant buildings on fire. He sets fire to a chemical storehouse thinking it is another empty warehouse. The building is stocked with highly flammable chemicals -- including phosphorus. Fire boats pour water on the raging inferno, this causes a chain of explosions, spreading the fire to neighboring blocks. Within minutes, the entire city is endangered. Fire officials ask nearby oil refinery officials to bring company firefighting equipment in to fight the blaze, but the owner refuses. He wants his men and equipment to remain at the refinery in case the fire threatens it.

Male Form A; Escape; Drama

34a. THE CHOICE. Miners are trapped when an explosion caves in the main shaft of a coal mine. Rescue workers start to remove debris from the blocked shaft. Rescue foreman Don Carver has a difficult decision to make. The miners are trapped in two pockets, one on either side of the main shaft. To rescue one group, workers will have to delay digging for the other. Before he can decide, Carver must make three educated guesses -- which group is most likely to be still alive, which pocket can be reached the easiest, and which pocket contains the most men. A decision must be made in 17 hours.

-OR-

34b. FLAMING FURY. An explosion turns an oil refinery into an inferno. Firemen rush in their equipment. They work under frightening conditions. Oil is escaping from ruptured lines, gas is leaking into the air. Sparks fly from blazing tanks to the hot, oil-spattered cement. A fire crew can find themselves encircled by fire at any moment. The fire jumps the river beside the refinery and rages through a warehouse district. Army units are rushed in to help the regular firemen. Squads of police keep back the huge crowd that gathers. Amid this turmoil, rescue workers clad in their asbestos suits, try to save men trapped amid debris.

AC-18

Male Form B; Search-Revenge; Western

35a. THE FOLLOWING WIND. A quack doctor in a small western town has one of his patients -- a young boy -- die. The boy's father, Ralph Cooper, is determined to expose the quack doctor. He is unfamiliar, however, with medical routine and cannot prove anything. He rides to the nearest town where he consults Dr. Robert Barnes, a legitimate practioneer. Barnes knows Cooper seeks revenge and disapproves of his motives. He agrees, however, to accompany Cooper home. Barnes promises to help Cooper set a trap for the quack doctor. They face one real problem. In treating the boy, the quack doctor seems to have followed proper medical procedure.

-OR-

35b. THE UNDERTAKER. On March 8, 1877, eight bandits held up a bank in Lawrence, Kansas. They murdered a teller and kidnapped a woman customer as a hostage. The woman's body was later discovered in a ravine. Her husband, a mild-mannered railroad section laborer, quit his job and set out to track down the eight bandits. For six years, he stalked the eight outlaws, finding them and gunning them down -- one by one. He becomes known throughout the entire Southwest as "The Undertaker." When people saw this gangling, determined, bitter gunman coming, they knew a funeral was certainly imminent. This is his story.

Female Form B, Male Form B; Control-Corrcion; Drama

36a. THE CLEVER AND THE CUNNING. Jerry Card is a clever businessman. He mixes with the best of society. His business methods are very unorthodox, however. Jerry Card is a "white collar" criminal -- the new breed of ganglord who replaces violence with diplomacy; threat with bribery. Jerry Card was born Gerardo Cardino on April 8, 1930 in a Brooklyn slum area. Jerry Card does not have a criminal record. Gerardo Cardino has a record. Jerry has been subpoenaed to appear before a Federal Grand Jury. Senator John Keller wants to put an end to Card's crooked business ways by gaining access to his books.

-OR-

36b. THE MAKING OF A GANGLORD. There is one law in the tenement district which Joey Talbatini grows up in -- survival of the strongest. Joey is not physically strong. He is punched around and bullied by bigger and older youths. Joey cannot cope with the muscle of these predators, but he wants to survive. He detests the control the older youths have over the smaller boys. Then, Joey meets Connie Salvatore, a hoodlum who masterminds the east-side underworld. Salvatore is five-foot-three inches tall. Joey learns what the equalizer is -- a .38 Smith and Wesson revolver and the ability to use it.